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ABSTRACT

These eight booster units have been designed to provide extra, targeted support for pupils in Year 6. Each unit is based on teaching objectives from the National Literacy Strategy Framework but also focuses on Target Statements for Writing (spelling, sentence construction, language effects, punctuation, purpose and organization, and process). Each unit includes three lessons working towards identified target statements for writing; focus on key objectives at word, sentence and text level; and include activities for a range of pupils. Each unit also contains a summary and overview, an outline of the lessons, lesson examples, and text extracts and photocopiable masters. The eight units are: Recount, Narrative/Adventure, Narrative Story Endings, Developing Characters, Autobiography, Biographical Recount, Diary, and Recount Based on a Known Narrative. (RS)

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Year 6 Booster Units.

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Year 6 Booster Units

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introduction to Y6 Booster Units

Structure and links

Unit 1 Recount

Unit 2 Narrative/ Adventure

Unit 3 Narrative story endings

Unit 4 Developing characters

Unit 5 Autobiography

Unit 6 Biographical recount

Unit 7 Diary

Unit 8 Recount based on a known narrative

Introduction to Y6 Booster Units

The eight units of work included in these materials are designed to complement existing literacy booster materials circulated in 1999. These materials can be linked to by selecting them from the Related Items box on the right of this screen.

The range of booster materials available will support your work with Year 6 pupils as they consolidate and secure key objectives and work towards important writing targets. The materials have been produced with the help of teachers of Year 6 classes and have all been trailed with pupils in a range of schools.

Schools have developed a range of provision to secure booster lessons including:

- additional focused support in lesson time;
- out of school support provided before or after the school day;
- extra literacy sessions during the lunch hour; and
- literacy weekends.

View summaries or download the units:
Select a unit on the left to view a summary.
Select 'download/order' on the above right to to view, print and download each unit as PDF documents.

Related Items

2001 Revision Guidance for Year 6 Pupils

1999 Revision Guidance for Year 6 Pupils – Suggested Lesson Plans

Guidance on Organising Literacy and Numeracy Booster Classes

Quality text to support the teaching of writing

Year 5 Booster Units

1999 Revision Guidance for Year 6 Pupils (includes Activity Resources Sheets)

Year 6 Planning Exemplification 2001-2002

Managing NLS/NNS intervention programmes - a guide for headteachers and senior managers

Year 6 Literacy Booster Lessons 2003

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Raising Standards DfEE

The National Literacy Strategy ☐ Year 6 Booster Units

The eight units of work included in these materials are designed to complement existing literacy booster materials circulated in 1999 and available online at www.standards.dfee.gov.uk/literacy/publications/. The range of booster materials available will support your work with Year 6 pupils as they consolidate and secure key objectives and work towards important writing targets. The materials have been produced with the help of teachers of Year 6 classes and have all been trialled with pupils in a range of schools.

Schools have developed a range of provisions to secure booster lessons including:

- additional focused support in lesson time;
- out of school support provided before or after the school day;
- extra literacy sessions during the lunch hour; and
- literacy weekends.

Links to existing materials

The National Literacy Strategy has produced a range of materials to support booster lessons and revision in Year 6.

- *Revision Guidance for Year 6 Pupils*
  Reference: RGY6

- *Revision Guidance for Year 6 Pupils, Activity Resource Sheets*
  Reference: RGY6ARS

- *Revision Guidance for Year 6 Pupils, Suggested Lesson Plans*
  Reference: RGY6SLP

The existing materials provide focused activities aimed at supporting teaching to meet key objectives. It is important that you continue to refer to these materials when planning booster lessons to meet the spelling and word level objectives.

You can order any of these materials from:
DfEE Publications, PO Box 5050, Sherwood Park, Annesley, Nottinghamshire, NG15 0DJ
(t) 0845 60 222 60
(f) 0845 60 333 60
(e) dfee@prolog.uk.com

You can also download all of the existing materials from the Standards Site:
www.standards.dfee.gov.uk/literacy/publications/

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Booster Units 2001

The units of work included in the latest set of materials focus on securing key objectives for writing and each unit relates to one of the major text types identified in the NLS *Framework*.

- Each unit includes three lessons working towards identified targets drawn from the illustrative *Target Statements for Writing* presented at the round of headteacher conferences during autumn 2000.
- The units of work focus on key objectives at word, sentence and text level and include activities for a range of pupils.

The structure of the Booster Units

Each Booster Unit contains:

1. Summary and overview:
- a brief description of the context for the set of lessons;
- an overview of objectives identifying the key targets for writing and relevant framework objectives;
- some units include suggested texts for use in your teaching. It is important to note that these texts are only suggestions – many other texts could be used to support the lessons;
- a summary of key outcomes and some suggested homework tasks; and
- a list of resources required.

2. Outline lesson plans:
- an outline of the lessons included in the unit; and
- the key teaching points highlighted at the end of the shared work before pupils begin independent and guided tasks.

3. Lesson examples:
- the examples are designed to help with your planning and preparation, not as a model to be delivered word-for-word; and
- developed from trialled lessons, they include key teacher points and highlight the teaching and learning strategies.

4. Text extracts and photocopiable masters:
- a number of the units have text extracts attached and several photocopiable masters.

In some units a range of tasks is included to support the application and consolidation of objectives in shared reading and writing. The **general tasks** are designed for all pupils. The **focused tasks** have been used to support teaching with pupils who may need additional support. The **extension tasks** have been used to challenge and extend learning.

These units of work are designed to support your Booster lessons and are carefully pitched to meet some of the key writing objectives required to secure level 4. We would welcome feedback on the units and suggested improvements and developments.

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Unit 1 Recount

Summary and context

Whilst working with a Year 6 teacher on developing cross-curricular links with history we developed a unit based on historical recounts. The unit offered the opportunity to assess how well the children were able to write a recount using subject matter that interested and enthused the children.

Overview of objectives

Target statements for writing	NLS *Framework* objectives
Spelling	
▯ Applying knowledge of spelling rules and exceptions.	
▯ Building up words from other known words, and from awareness of the meaning or derivations of words.	Y6 T1 W3
Style: sentence construction	
▯ Write sentences in an appropriate and effective style, in relation to text type, audience and purpose.	Y5 T1 S9 Y6 T1 S4
Purpose and organisation	
▯ In non-fiction structures, write appropriately, including relevant introduction and clear presentation of information or points which lead to a well-drawn conclusion, often relating the subject to the reader.	Y5 T1 T21
▯ Use a range of connecting words and phrases appropriately in different text types.	Y5 T1 T24
Process	
▯ Map text structures and lines of development.	

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Outcomes

- Pupils produce a personal list of *'I can'* statements to evaluate and check written recounts.
- Generate a written recount linked to a historical theme.

Homework

Suggested extension tasks

Evaluate the effectiveness of three written recounts.

All children

Use class *'I can'* statements to make 3 improvements to given recount.

Focus group

Sequence a series of events in a recount and add appropriate connectives.

Suggested text

How we went to war, Pat MacDonald
How we went to war, Lewis Blake, London Borough of Lewisham Arts and Library Service

Resources

- Small whiteboards
- Small sticky-memo pad
- Planning grid for recount
- Example of possible *'I can...'* statements
- Sequence cards using *How we went to war*, Pat MacDonald
- Persuasive text
- Instructional text
- Explanatory text
- Recount text
- Narrative text
- Extract from *How we went to war*, Lewis Blake, London Borough of Lewisham Arts and Library Service

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Unit 1 Recount

Recount lesson 1

Lesson objectives

- to revise the generic structure of a recount;
- to identify techniques used to engage the reader and make the recount more interesting.

Shared whole class work

Shared reading

- Read concluding paragraph. Discuss what text type it's from and what events might lead up to it.
- Gather ideas on key language features and structure of recounts.
- Read extract and annotate.
- In pairs, identify one sentence or phrase that catches their interest; highlight and categorise.

Sentence level

- In pairs, change first paragraph to present tense. Discuss impact.

Key points to highlight

Recounts:

- are written in chronological order;
- are written in the past tense;
- include details to engage the reader's interest.

Independent/guided work

Guided task

- Most able children generate list of *'I can'* statements to evaluate effectiveness of recounts.

Independent task

Rest of class in mixed ability pairs:

- reorder events from extract;
- highlight significant events, specific names, details and story style;
- suggest one improvement.

Plenary

- Create planning frame for recount to show generic structure.
- Pairs give 'top tip' to hook reader.

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Unit 1 Recount

Recount lesson 2

Lesson objectives:

- to plan a sequence of events to retell a historical event;
- to use sequence connectives to structure recount.

Shared whole class work

Sentence level

- In pairs, highlight connecting words and phrases from given extracts.
- Classify connectives under different headings.
- Cover connectives in extract and discuss what connective could be used there.

Shared writing

- Plan recount for describing the next stage in the evacuee's journey.
- Clarify ending – the evacuee arrives at his/her new home.
- Brainstorm events that lead up to this event.
- Plan opening by brainstorming *who*, *where*, *when*, *what* and *why*.
- Use a flowchart to sequence events.
- Add suggestions for connectives to flowchart.

Key points to highlight

- be clear what the ending to the recount will be;
- plan a sequence of events that will lead to this ending;
- set the scene by answering *who*, *where*, *when*, *what* and *why* questions.

Independent/guided work

- Focus group:
  Use given writing frame to plan recount of evening that ends with a bombing raid.
- General task:
  Plan recount of evening that ends with a bombing raid.

Plenary

- What information do we need to know or include to plan a historical recount?
- In pairs sequence file statements of a recount that contain no connectives.

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Unit 1 Recount

Recount lesson 3

Lesson objectives

- to write a recount of a historical event with a known ending;
- to engage the reader's interest in the recount by describing events using details that bring incidents alive.

Shared whole class work

Shared writing:

- Using yesterday's plan, teacher demonstrates writing the opening paragraph of the recount.
- Teacher scribes the first paragraph focusing on using an appropriate connective and adding details to interest the reader.
- Using whiteboards in pairs, children write the next paragraph.
- Teacher demonstrates writing the concluding paragraph.

Key points to highlight:

- in the opening, set the scene by describing *who, when, where, what* and *why*;
- use paragraphs to show shifts in time;
- concluding paragraph should summarise and evaluate events.

Independent/guided work

General task

- Using plan from yesterday's independent session, write up their recount of a bombing raid.

Plenary

- In pairs children use the *'I can'* statements from lesson 1 to evaluate their own written recounts.
- Children set two targets for improvement.

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Unit 1 Recount

Recount lesson 1 example

Teaching	Teaching and learning strategies
Objectives *Today we will be revising how to write recounts and how to make them more interesting.*	
Shared whole class work Display final paragraph from text read in shared session previous day. Read with the class. **Teacher:** *From all the work we have done on non-fiction text types, I want you to look at the clues in this paragraph and decide what text type they could be from.* Take suggestions.	Analysing
T: *Let's make a list together of all the things we can remember about how recounts are written and what we need to include.* Teacher to list under headings: 'structure' and 'key language features'. Display the rest of the text and read.	Listing
T: *Now let's look at our list. Who can find examples in our text of these features?* Teacher annotates text.	Annotating
T: *I said earlier that we would be looking at ways of making recounts more interesting. In pairs I would like you to find one phrase or sentence in the text that captures your interest and tell me why.* Teacher to highlight phrases in different colours for details, specific names of people, places, significant incidents and writing being like a story.	Paired discussion Highlighting Sorting Describing Listing
T: *Can we sort and describe the different techniques used?* Teacher lists techniques.	Transforming
T: *Let's remind ourselves what tense recounts are written in. Look carefully at the first paragraph – what changes do we need to make to turn this into the present tense?* Teacher rewrites in present tense.	Summarising key points

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Teaching	Teaching and learning strategies
T: *Can you think when recounts might be written in the present tense?* Discuss ideas. **T:** *We have learnt that recounts are written in chronological order and in the past tense and they include details to engage the reader's interest.* Teacher scribes these key points.	Teacher scribing
Independent task **T:** *I am going to give you a series of events that together make a recount. In pairs, I want you to order the events correctly and then to highlight in different colours the events and details that are added. Use the list we came up with earlier to discuss how effective you think this recount is and make one suggestion for how it could be improved.*	Giving instructions Organising Highlighting Evaluating Making suggestions
Guided task **T:** *Together we are going to write a checklist to use when writing recounts and to help us evaluate how effective recounts are. We will write a list of 'I can . . .' statements. In pairs I want you to list five things that you need to do when writing a recount.* *Children start to list. Teacher discusses with pairs.* **T:** *I want each pair to feed back one statement to the group and we will develop a list together.* Teacher scribes. **T:** *What else do we need to add to this list?*	Listing Small group discussion Teacher scribing Checking progress towards targets
Plenary **T:** *To help us review what we've learnt about recounts today I want us to create a simple writing frame. I've drawn a table and we need to put headings in each box. In pairs I want you to discuss what these should be.* Teacher takes feedback and writes in the headings. **T:** *In pairs I want you to write down one 'top tip' to help interest the reader when writing a recount.* Children write 'top tip' on card to be stuck on class list.	Paired discussion Creating a writing frame Reporting back Paired discussion Paired writing

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Unit 1 Recount

Recount lesson 2 example

Teaching	Teaching and learning strategies
Objective **T:** *Today we will be learning how to plan effectively when writing a historical recount and how to use appropriate connectives to structure a recount.*	
Shared whole class work Distribute examples of different text types from *Grammar for Writing* book.	
T: *With your partner I would like you to decide what text type you have and highlight the different connectives you can find in your passage.* Teacher lists examples of connectives.	Analysing Highlighting Paired discussion Listing
T: *Let's classify these connectives as to whether they are for position, sequence or logic.* Teacher organises connectives into groups from suggestions. **T:** *Which of these types are we most likely to use in a recount?* Display shared text from yesterday with connectives covered by sticky memos.	Classifying
T: *Read through the sentence before the first covered connective – what do you think the hidden connective is?* Teacher reads next sentence with suggested connective and class discuss how appropriate the suggestion is. Connective is revealed. Repeat with further sentences.	Hypothesising Predicting Whole class discussion
T: *Today we will plan a recount for the next stage in the evacuee's journey. The important fact that I need to know before I can plan my recount is how it ends. Why do you think this is?* Teacher takes suggestions and explains that it enables the writer to plan events that will lead to the ending.	Answering questions Explaining
T: *The ending for our shared recount is the arrival of the evacuee at his or her new home.* Teacher draws a flowchart with five boxes.	Planning Creating a flowchart

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Teaching	Teaching and learning strategies
T: *This flowchart is our planning grid. Who can tell me what we need to put in the first box?* Teacher takes suggestions but notes down where and when the recount starts, who is there and why.	Making suggestions
T: *What do we need to put in the last box?* Teacher notes down that the evacuee arrives at their new home.	
T: *We now need to decide what three events would have happened as the evacuee moved from the station to their new home. I want you to discuss your ideas with your partner.* Teacher lists suggestions and selects the three most appropriate that will lead to the known ending.	Paired discussion Making suggestions Listing
T: *You have one minute to decide what order these events will happen in.* Teacher agrees order with children and notes events in this order on planning grid.	Time out (paired decision making)
T: *Looking at the lists of connectives we found earlier, discuss with your partner which of these connectives we might start each of the three events with.* Teacher scribes selection of children's suggestions in appropriate boxes. **T:** *To plan a recount effectively you need to know what the ending is and then ensure that the events you include lead to this ending.*	Paired discussion Making suggestions Teaching scribing
Independent task **T:** *I would like you to plan a recount for an evening of a bombing raid. The recount ends with you going to the air raid shelter. Using the planning grid from shared time, I want you to plan the opening and the events that lead to this.*	Giving instructions Planning
Guided task (focus group) **T:** *Today you will be planning a recount. What is the first thing you need to know before you can do that? Your recount will be of an evening that ends with a bombing raid on the street where you live. You will be using the same planning grid as I used. Who can tell me what you need to put in the first box?* Take ideas and agree and remind group that it needs to include *where, when, who* and *why*. Support individuals with their ideas to go in box. **T:** *We're all going to have the same thing in the last box – who can tell me what that is?* Teacher repeats and scribes.	Planning Answering questions Teacher scribing

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Teaching	Teaching and learning strategies
T: *Let's think together about the events that might happen before you have to go to the shelter.* List ideas. **T:** *Now you need to choose two events that will happen in your recount. Who can remind the group what these events must do?* Support individuals with ideas and discuss how appropriate the choices are.	Listing
Plenary **T:** *Who can tell me what we have learnt about how to plan a historical recount effectively?* Teacher lists points on a poster. **T:** *In the first part of the lesson what were we finding out about? Look at these five statements from a recount which have no connectives. Discuss with your partner what order they go in.* Take suggestions and discuss why it was difficult.	Summarising key points Revising Paired discussion

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Unit 1 Recount

Recount lesson 3 example

Teaching	Teaching and learning strategies
Objective **T:** *Today we will be writing a recount of a historical event where we know the ending. We will be learning about how we can add detail to bring incidents alive and to keep the reader interested.*	
Shared whole class work **T:** *I am going to start by writing the opening paragraph. In this paragraph I need to set the scene clearly for the reader. Who can tell me from our plan yesterday the questions I need to answer to set the scene?*	Revising
Teacher demonstrates writing the opening paragraph ensuring that the questions *where, when, who* and *why* are answered. Some details are also added describing what the setting looks like but not the character's feelings.	Teacher demonstration
T: *I'm going to read my first paragraph aloud to see how it sounds. I think that my reader would like to know more about how I am feeling standing there on the station so I am going to add this.* Teacher adds sentence about feelings as they are waiting.	
T: *Looking carefully at our plan in pairs I want you to write the opening sentence to the next paragraph.* Teacher takes suggestions and responds to ideas, then scribes chosen sentence minus connective.	Supported composition Teacher scribing Making suggestions
T: *From our discussions yesterday what connective do you think I should use to start this sentence?* Take suggestions and scribe chosen connective.	
Teacher scribes next sentence, which includes detail about something happening where the character is.	Teaching scribing
T: *In pairs I want you to continue the paragraph thinking very carefully about the details you can add to bring the events alive for the reader.* Teacher takes suggestions and discusses them with children. Teacher scribes chosen sentences explaining choice carefully.	Supported composition Checking progress towards targets Teaching scribing

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Teaching	Teaching and learning strategies
T: *I'm now going to demonstrate to you how to write the final paragraph of the recount. Who can tell me what they think I need to do in the final paragraph?* Teacher explains that in the final paragraph you need to summarise and evaluate events. Teacher writes final paragraph explaining thinking to class. Teacher does not include a concluding sentence. **T:** *I'm going to read the final paragraph out from our shared text and then I'm going to read out my final paragraph. I want you to listen very carefully and see if there is anything I have missed out.* Teacher takes suggestions and explains that a concluding sentence is needed. Teacher writes final sentence.	Teacher demonstration
T: *To write an effective recount you need to:* ▯ *set the scene by answering the questions* when, where, who *and* why; ▯ *use appropriate connectives to sequence events;* ▯ *write a conclusion which summarises and evaluates events;* ▯ *add details which will bring events alive to interest the reader.* Teacher scribes these on flipchart for reference.	Summarising key points
Independent task and guided task **T:** *Using your plans from yesterday I would like you to write up your recount of the evening of the bombing raid. Remember to look at the flipchart to remind yourselves of what you need to do to make your recount effective.* Children write up recounts individually. Teacher works with group not so far supported with task and makes interventions with individuals to focus on the points written on the flipchart.	Using aides-memoires
Plenary ▯ **T:** *In pairs I want you to use the 'I can . . .' statements we wrote earlier in the week to evaluate how effective your recount is.* Children evaluate recounts and teacher discusses with pairs.	Evaluating
▯ **T:** *Again with your partner I want you to set two targets for yourself that will improve your recount writing.* Class discuss targets.	Paired discussion Whole class discussion

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Examples of possible *'I can . . .'* statements

'I can . . . write a recount'

- I can arrange key events in a recount in chronological order.
- I can set the scene in my opening by describing *where, when, who* and *why*.
- I can add details to bring events alive for the reader.
- I can use a flowchart to plan an effective recount.
- I can conclude my recount by summarising events.
- I can write a concluding statement.
- I can write a recount in the past tense.
- I can use appropriate connectives to signal time passing when writing a recount.

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Planning grid for recount

Opening - include *where, when, who* and *why*

First event

Second event

Third event

Conclusion - include an evaluation

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Sequence cards using *How we went to war* by Pat MacDonald

The authorities came round prior to September to ask my parents if they wanted their children sent to safety. My dad asked us what we thought and we'd said, "Yes we'd like to go," thinking it would be fun.

On 3rd September 1939 we were evacuated.

We got on a train that took us to Caterham in Surrey and then we were all directed to get on to different coaches.

Some went to Oxted or Limpsfield. We went to Tatsfield. We went from Brockley to Caterham, from Caterham to Tatsfied by coach.

The first people they took us to were very poor. I think they were given 7/6d a week for our keep.

When we got there it was such a poor house that the billeting officer said, "I can't let them stay here. It is quite obvious to me you can't have them."

So the billeting lady took us to her house which was called Crayford Cottage. She had a maid called Dorothy. They were lovely to us.

We were taken into a large hall filled with lots of children.

We had to write our names and ages down on forms that were given to us.

People walked round the hall looking at all the children. Some people stopped and asked us questions.

We went to the lady at the table who took our names and new addresses.

We collected all our belongings and went outside.

Persuasive text

Mobile Nuisances!

Although not everyone would agree I strongly believe that mobile phones should be banned. There is a great deal of evidence to support this view.

The main reason I feel they should be banned is that research has shown that mobile phones emit radiation, which in turn can cause cancer and brain tumours.

A further reason is that mobile phones are a nuisance in public places. To make matters worse people persist in shouting on the phones in public places so they can be heard. It might be argued that all people need to do is turn their phones off in public places, thus stopping the nuisance. However, how many people will actually do this?

In addition there is a clear link between mobile phones and crime. The desire of many people who consider it 'cool' to own a phone has led to some of them stealing to obtain one.

Furthermore, the cost of running a mobile phone is substantially more than running an ordinary phone. This has led to many people running up debts that they are unable to pay.

Therefore, although it could be argued that mobile phones are useful for safety reasons, I believe I have shown why mobile phones should be banned.

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How to Make a Zigzag Book

Materials: card
scissors
Sellotape

First get three pieces of card that are the same size and lay them on a flat surface ensuring that there is a gap of about 0.5 cm between each sheet.

Next you cut a strip of Sellotape as long as the length of the paper and attach together two of the pieces of card. Remember to ensure that there is the gap in the middle.

Repeat this step until all the pieces of card are attached together.

After this turn the joined pieces of card over and again use the Sellotape to attach the pieces of card together.

Finally fold the joins between the card alternate ways.

The zigzag book is now ready to use!

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Explanatory text

How an Air Bag Works

The main purpose of air bags in cars is to protect the driver if there is an accident. When a vehicle collides with another vehicle or object, the impact can be great, and there is the possibility of the driver sustaining severe injuries.

Air bags have been designed to provide protection against the impact of a collision. They are located behind the steering wheels of cars, which are now designed so that the air bag is released when impact reaches a certain level.

When a car is involved in a collision the impact causes the housing to break. Next the air bag inflates in order to provide a barrier between the driver and the windscreen. As a consequence of this, the driver's chances of sustaining severe injuries are greatly reduced.

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Recount text

The Day I Became a Hero

I was as amazed as anyone else when I found Brian. I was flying low over an area of forest, miles from anywhere, when I noticed smoke. After that I pulled round and flew in low for a better look. First, I noticed that someone had cleared an area of trees. Then I saw the camp. I had to circle round a couple of times. After a while I was ready to fly in low and put the plane down on the lake. Next I paddled across to where Brian was standing, staring at me as if I was a ghost. Suddenly, he spoke and said his name. You could have knocked me flat when I realised that I had found the kid!

Narrative extract

Grandma's cottage was the cosiest you have ever seen. It had a roof of thatch, and the prettiest garden with yellow roses all around the door. The Big Bad Wolf didn't lose any time at all in getting there. He wanted to be sure that he was well ahead of Red Riding Hood. So he scampered through the forest and reached the cottage before you could say "Jack Robinson". Once there, he quietly turned the polished, brass handle and pushed open the wooden door. He peered around it sneakily. There she was, fast asleep and looking as warm as toast in her enormous four-poster bed. All that showed of Grandma above the covers was her wonderful, lacy nightcap. Well, you know what happened next, don't you? We won't go into the nasty details. Suffice it to say that very soon it was the wolf, and not poor Grandma, who was lying in the cosy bed with a lacy nightcap pulled down between his pointed ears.

As for Red Riding Hood, she was skipping through the forest without a care in the world. She hummed softly to herself as she went. Little did she know what awaited her at Grandma's house. But you know, don't you?

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Extract from *How we went to war* by Lewis Blake

"Good Night Children, Everywhere"

Monday, 4th September 1939 was to be 'back to school' day for local pupils after the summer holidays. That, at least, is what they thought when the schools 'broke up' in July. But Hitler had other plans. The war-clouds grew darker throughout the summer months, until on Friday, 1st September the Nazis invaded Poland and war became inevitable. The signal was given for the immediate evacuation of schools in London and other major cities to places of greater safety from air attack. Within hours the biggest civilian exodus in British history went into top gear.

As early as 7:00am on that warm and sunny Friday the first groups of children, with their teachers and adult helpers, began assembling in the school playgrounds throughout Deptford and Lewisham. Most schools were within walking distance of their designated departure stations, but a few needed special buses or trams to take them. Soon the streets filled with long columns of children trudging along the first leg of a journey which would take them they knew not where.

Festooned with identification labels and encumbered by gas masks, haversacks, hold-alls and suitcases, they plodded along, best foot forward. Railway stations beckoned them: up Downham Way to Grove Park; over the bridge to Catford; along the tramtrack to Forest Hill; from every side to Hither Green; from east and west to New Cross and New Cross Gate ... Ladywell, Brockley, Sydenham, Bellingham, Lewisham, Honor Oak - one and all they stood by to receive a human tidal wave.

Small groups of parents and neighbours gathered on corners to wave the evacuees good bye - parents were not permitted on platforms for last farewells. The onlookers seemed more upset than the children. Parties of senior girls giggled self-consciously as they hurried along. Senior boys affected a show of nonchalance. Mixed juniors seemed to think it was an adventurous day out, though some looked solemn or apprehensive. Those 'in the infants' were the ones most likely to dawdle, to want to turn back, to cry...

War was not supposed to be like this. It was brave soldiers who marched off to war, with bands playing, standards flying, and crowds cheering. But this was a People's War, and here, just to prove its topsy-turviness, the little ones were going away, leaving the grown-ups at home to face the enemy's fire - and to fret for the welfare of the children they might not live to see again.

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Unit 2 Narrative/Adventure

Summary and context

This unit of work was designed to encourage the pupils to investigate the effect of different sentence structures. They explored the impact of lengthening and shortening sentences in a range of texts and applied the lessons to change the mood, pace and impact of their own writing.

Overview of objectives

Target statements for writing	NLS *Framework* objectives
Spelling	
▯ Spell the words for Y5 in Appendix list 2 in the NLS *Framework*.	Y5 T3 W1
Style: sentence construction	
▯ Write sentences in an appropriate and effective style, in relation to text type, audience and purpose.	Y5 T1 S4
Style: language effects	
▯ Use well-chosen phrases and vocabulary to engage the reader.	Y4 T2 S9
Punctuation	
▯ Use punctuation to create effects, e.g. *slowing the pace of a sentence.*	Y4 T2 S10
Purpose and organisation	
▯ Use setting to create and reflect changes in mood.	Y4 T2 T10 Y5 T2 T10

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Outcomes

- Pupils work on text extracts to rewrite, lengthen and shorten sentences to change pace and mood.
- Pupils complete grid to consider and classify words.
- Read, investigate and discuss a range of texts.

Resources

- Selection of text for pupils to adapt, amend and rework.
- Classifying words grid.
- Multiple copies of thesaurus for group work.

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Unit 2 Narrative/Adventure

Narrative/Adventure lesson 1

Lesson objectives:

- to understand how pace can affect mood;
- to know that sentence length can affect pace.

Shared whole class work

- Teacher models reading to demonstrate the contrasting pace of two texts.
- Teacher explores with children the way that length of sentence affects the mood of the two texts.
- Teacher scribing: children produce a list of words and phrases to describe the two texts.

Key points to highlight

- Sentence length contributes to pace and, therefore, can affect mood.
- Varying sentence length involves particularly careful vocabulary choices.
- Internal punctuation is critical to the effectiveness of longer sentences.

Independent/guided work

- Working in small groups, children rewrite one of the texts, changing the pace and mood by altering sentence length and re-punctuating appropriately. Some pupils may wish to make new vocabulary choices as well, as part of the process. The least able pupils should focus on a section of the text that has shorter sentences, and aim to lengthen them so that the pace slows down.

Plenary

- Groups share their suggested versions with the class, explaining the changes they made and their impact.

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Unit 2 Narrative/Adventure

Narrative/Adventure lesson 2

Lesson objectives

- to understand the way that clause variety, sentence length and range of connectives can affect pace and mood;
- to explore the different effects of short and long sentences.

Shared whole class work

Shared reading

- Teacher demonstrates the reading of a short but complete shared text with a slowly developing introduction to the setting and plot but with a short, sharp and surprising ending.
- Teacher discusses the varying effects of each part of the text, emphasising the ways that the writer has created a particular mood and then broken the pattern by changing sentence length suddenly.
- Children are provided with a copy of the text and highlight key phrases and words that affected them during the teacher's reading, particularly the 'punch' of the ending.

Key point to highlight

- An abrupt shift of sentence pattern can be used by writers to create particular effects. For example, suddenly introducing short sentences after a series of longer ones can help to surprise the reader.

Independent/guided work

- Pupils extend the final sentences of the text and discuss whether or not the dramatic ending is affected.

Plenary

- Teacher takes feedback from the groups about the ways that the variation of sentence length can be used as an effective stylistic technique.

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Unit 2 Narrative/Adventure

Narrative/Adventure lesson 3

Lesson objectives

- to understand that a writer's choice of vocabulary affects the reader's response.

Shared whole class work

Shared writing

- Teacher demonstrates writing of a description of a welcoming, desirable new home.
- Children explore the vocabulary used, focusing on descriptive words and phrases.
- Supported composition: pupils replace descriptive words and phrases, using vocabulary that transforms the setting into a foreboding and unpleasant home.

Key point to highlight

- Writers must select their words carefully, sometimes choosing words for their emotive qualities.

Independent/guided work

Independent task

- Create a table to classify descriptive words and phrases. Children select words and classify them according to the mood they usually create.

Example

Positive	Negative
cool	chilly
unusual	strange
cosy	cramped
spacious	rambling

Guided task

- Teacher supports **general task** group on the same task, using a classification table provided on OHP.

Plenary

- Whole class discussion about the way that vocabulary choice can affect mood, using examples on the OHP from the guided group.

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Unit 2 Narrative/Adventure

Lesson example 1

Teaching	Teaching and learning strategies
Lesson objectives **Teacher:** *We are going to see if the length of a sentence can help to create a particular response in the reader – for example to help make a reader feel relaxed or excited. Before we do, who can remind me how we make a sentence? What could we do to make a sentence longer or shorter?*	Revising
Shared whole class work **T:** (Read text 1) *How did that text make you feel? Excited, calm, scared? Turn to your partner and find five words to describe how it made you feel.* **T:** (Read text 2) *How did that text make you feel? Turn to your partner and find five words to describe how it made you feel.* Guided by the teacher, children analyse sentence lengths in the two texts and draw the provisional conclusion that sentence length helps to create mood, that longer sentences can create a restful mood and that shorter sentences can create a feeling of tension or urgency.	Teacher demonstration Time out (paired discussion) Analysing
Independent task **T:** *I would like you to work in pairs to investigate the idea that sentence length influences the reader's mood. Choose one of the texts that I have read to you and rewrite it. EITHER lengthen the sentences in the piece that made you feel excited, by adding more description and re-punctuating, OR shorten the piece that made you feel calm, by editing out some of the description and re-punctuating. Whilst you are rewriting, read through your new version and ask yourself why you have decided on the changes you are making and if you have successfully changed the effect of the text.*	Transforming Paired discussion
Guided task Teacher works with most able group on shortening the sentences in the text that created a sense of calm. Children concentrate on choice of verbs and decide just how short the sentences should be without having a negative effect on the plot.	Transforming Checking progress towards targets

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Teaching	Teaching and learning strategies
Plenary	
T: *Those of you who were shortening the sentences – what did you find that you could take out? What effect did it have on the range of punctuation?*	Reporting back
T: *Those of you who were making the sentences longer – what ways did you find of doing that? What effect did it have on the range of punctuation?*	Answering questions
T: *Remember that we started this activity with the idea that changing the lengths of the sentences might change the effect that those texts had on us. Did that happen?*	
Teacher can introduce examples from other texts at this point:	
T: *Let's have a look through some other pieces to see whether these authors use these techniques.*	
Alternatively, invite one group of pupils to present the findings of their independent work from an earlier session of independent reading or homework.	Reporting back/ presenting
Child: *We are going to show you other examples of where authors have used sentence length to help create mood in the writing.*	

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Unit 2 Narrative/Adventure

Lesson example 2

Teaching	Teaching and learning strategies
Lesson objectives **Teacher:** *Who can tell me what we learnt yesterday? Today we are going to try to get inside a writer's head and see if we can understand more about how writers choose what they are going to write, in order to have a certain effect on their reader.*	Revision
Shared whole class work **T:** *Listen carefully to this piece of narrative. Whilst you are listening, see if you can picture what's being described and think about how the description makes you feel.* Teacher reads fantasy text. **T:** *Have a look at the text that I have just read. Which sentences and phrases created the clearest pictures in your mind?* (If most children select the ending, prompt them to other parts as well). Mark the OHT with the identified sections. **T:** *Let's take a closer look at which ones you chose. Why are these so effective?* **T:** *Can you see how the writer has used our senses to support the description? Smell, sound, touch and sight. Can you also see how the writer has used sentence length – and in particular a change of sentence length – to create a particular effect?*	Teacher demonstration Selecting Text marking Explaining
Independent task **T:** (to **general** group) *What I'd like you to do is experiment with the last couple of lines to make them as descriptive as the rest of the text, and then read through it carefully to see if you have changed the feel of the ending. Remembering what we learnt yesterday, do you think that by changing the last couple of lines we would ruin the ending's impact (for example, if we added more description or changed the punctuation)?* **T:** (to **extension** group) *I would like you to work on the task in pairs, please.* Encourage the children to discuss and justify their opinions.	Transforming

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Teaching	Teaching and learning strategies
Guided task **T:** *Read through the last sentence again. Which parts could we expand? Can we find any similes to fit well with any part of the sentences? Can you tell me why the writer has used a number of full stops? How does that help the reader pace the text? So if we were going to lengthen this sentence, what would need to happen to the punctuation that the writer has used?* **T:** *Now, tell me what has happened to the quality of the sentence? Does it change the impact of the ending?*	Transforming Hypothesising Checking progress towards targets
Plenary ▯ **T:** *Does the text you have created work as effectively as the original? Why?* ▯ **T:** *We have investigated today the way that writers use sentence length to make their writing interesting, by varying the pace of the piece and building an atmosphere – particularly at the end where a shift to shorter sentences can help to create a dramatic or surprising end.* ▯ **T:** *So remember, as writers yourselves, to think carefully not just about the words to use but also about how long you want to make your sentences – because the length of your sentences can be very helpful in making readers respond in the way you want them to.*	Reporting back Summarising key points

Unit 2 Narrative/Adventure

Lesson example 3

Teaching	Teaching and learning strategies
Lesson objectives **Teacher:** *Over the last couple of days we have looked very closely at some of the choices writers make to help build the mood and pace of their writing. Who can remember what they are?* **T:** *Today we are going to look at choosing the words we use to help build the right mood for our narrative writing.*	Revising
Shared whole class work **T:** *I would like you all to think of the most beautiful house you can imagine. Think about what it would look like as you open the front door and enter: the walls, the floor, the staircase. Who would like to start our description?* **Teacher demonstration:** *'As the beautiful, large mahogany door swung open, I could see . . .'* (complete a detailed description of the hallway). **T:** *Which of these words we've chosen to use actually help to create this beautiful scene for the reader?* Underline identified words and phrases. **T:** *How would we write differently if we were trying to describe a house that is ugly or forboding? Work in pairs to create an opening of a description of a house like that.*	Teacher demonstration Text marking Time out activity (paired discussion, paired writing) Checking progress towards targets
Independent task **T:** (address the **general** group) *Often when writers are choosing words they can select from several alternatives. Sometimes the right choice will depend on choosing a word that has a particular feel to it. For example, the same person could be described as 'inquisitive' or as 'snoopy'. One word is more positive than the other.*	Exemplifying

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Teaching	Teaching and learning strategies
T: *Look at the blank table in front of you. You will notice that there are two columns. The table separates out words according to whether they might create an attractive picture or an unattractive one, positive or negative.* Teacher talks through the first two examples.	
T: *In the next boxes I have put a word in one column or the other. Working in pairs I want you to find a related word to put in the next box. The last few boxes I have left completely blank and I want you to come up with a pair of words so that each box is filled in. Make use of the thesaurs to help you find appropriate words if you get stuck.*	Classifying Paired discussion
Guided task Teacher works with **general** group on task. Grid is completed on an OHP.	Classifying
Plenary O Review of **general** group's OHP grid.	Presenting
O **T:** *Remember that making careful choices about words can help to influence the way the reader responds. This is why we should not always be happy with our first choices and we should edit our writing to encourage our readers to respond in the way we want them to.*	Summarising key points

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Unit 3 Narrative endings

Summary and context

Reading from two versions of *Macbeth*, the pupils investigated how sentences and paragraphs are used to organise the text. Focusing on the end of the play, the pupils analysed the effect of adding detail and further information to create complex sentences. The pupils used this analysis to generate alternative endings for *Macbeth*.

Overview of Objectives

Target statements for writing	NLS *Framework* objectives
Spelling	
▯ Use known spellings as a basis for spelling other words with similar patterns or related meanings.	Y6 T1 W2
Style: language effects	
▯ Use well-chosen phrases and vocabulary to engage the reader.	Y5 T3 S2
Style: sentence construction	
▯ Adapt or rearrange sentences in relation to text type, using subordinate clauses to add information, to give reasons and to explain.	Y5 T2 S8 Y5 T3 S2 Y6 T1 S5
Punctuation	
▯ Use punctuation to create effects, e.g. slowing the pace of a sentence.	Y5 T2 S9 Y5 T3 S4
Purpose and organisation	
▯ Use paragraphs to structure plot by shifting paragraphs for change of time, scene, action, mood or person.	Y5 T1 T14 Y5 T1 T15

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Outcomes

- Pupils will complete a text-marking activity, identifying the reasons for paragraph shifts.
- Class will read abridged version of *Macbeth*.
- Pupils will work in groups to reorder the story and develop alternative endings.

Homework

- Pupils will analyse their personal reading books to identify reasons for paragraph shifts.

Suggested text

- 'Macbeth' from *Shakespeare Without the Boring Bits* pp 67–76.

Resources

- Copies of the text covered with acetate for text-marking activity.
- OHP to display examples for discussion.
- Word processing facilities.
- Small whiteboards and pens for paired work.
- Poster showing types and examples of connectives.
- Story structure of 'Room for One More' from *Grammar for Writing*, Unit 38.
- Copies of text using connecting words/phrases.

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Unit 3 Narrative endings

Narrative endings lesson 1

Lesson objectives:

- to map out text showing plot development and structure (e.g. high/low point) and links between sections, paragraphs and chapters;
- to use connective devices that link ideas in writing, to create cohesion.

Shared whole class work

- Read 'Macbeth' from *Shakespeare Without the Boring Bits*.
- Pick out main points of paragraphs.
- Discuss reasons for new paragraphs, e.g. time, mood, speech, new person and comment.
- Number paragraphs – in pairs, children to list reasons for new paragraph on whiteboards.

Key points to highlight

- Reason for beginning a new paragraph can be: to signal a shift in time or a change of mood, to introduce a new speaker or character or to allow comment from a different viewpoint or voice.

Independent/guided work

- Extension task: Annotate piece of writing to show understanding of reasons for new paragraph and list key message of paragraph.
- General task: Identify reason for new paragraph.
- Focused task: With other adult, children identify where paragraphs should go.

Guided writing

- Discuss reasons for paragraphs/main points.

Plenary

- Show **extension** group piece on OHP, discuss reason for new paragraphs, feed back.

Homework

- Children take two pages from their own reading books. They list reasons why new paragraphs have been used in these pages.

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Unit 3 Narrative endings

Narrative endings lesson 2

Lesson objectives:

- to map out texts showing development and structure;
  (Child Speak) How can we change the story by altering order of events/paragraphs?
- to turn a simple sentence into a complex sentence by adding information and using commas as required.

Shared whole class work

- In pairs, children use whiteboard to expand sentences. Stress position and purpose of commas.
- Reread main events of *Macbeth*.
- Would the ending change if we switched events around?
- How would we need to go back to alter story?
- Hot seat Macbeth. What would he do, bearing in mind how the events have changed?
- Take a sentence from *Macbeth*. How does the addition of more information (to make it more interesting) make the sentence complex?

Key points to highlight

- We can alter the ending of a story by moving the positioning of main events in the retelling.

Independent/guided work

- Reorder events of *Macbeth* to change ending of story. Write notes and plan a new story.
- Work together with Classroom Assistant to provide group plan (use other adult).
- Work with teacher – as above.

Plenary

- Show and discuss the changes made in one example. Do others agree that this is how the story should end? If not, the children should clarify what they would expect.

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Unit 3 Narrative endings

Narrative endings lesson 3

Lesson objectives

- to use punctuation marks accurately in complex sentences;
- to use commas to make writing easier to read and understand (Child Speak).

Shared whole class work

- Read writing about Macbeth (variety of punctuation to show intonation, pauses to convey meaning) with punctuation hidden.
- Reread; children use punctuation plans to show missing punctuation. Demonstrate how subordinate clauses can be demarcated.
- Take a complex sentence – how can word order be altered? Discuss punctuation.
- In pairs, using whiteboards, children rewrite given sentences whilst maintaining meaning.

Key points to highlight

- Commas are used in complex sentences to demarcate grammatical boundaries (e.g. to show where subordinate clauses slot in so that meaning is clear). The position of a comma is often indicated by a slight pause when reading aloud.

Independent/guided work

- Children write an alternative ending to *Macbeth*, using reordered paragraphs from the previous lesson.

Plenary

- Listen to final paragraph.
- Critical analysis: *Did you hear any complex sentences?*
- Summarise new learning: using commas in complex sentences and reasons for new paragraphs.

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Unit 3 Narrative endings

Narrative endings lesson 1 example

Teaching	Teaching and learning strategies
Objectives **Teacher:** *Yesterday we read a scene from Shakespeare's* Macbeth. *Today we're going to look at a different version of 'Macbeth' and investigate the way links are made between ideas and paragraphs in the story.*	
Shared whole class work **T:** *Think about the 'Macbeth' version we read yesterday. What are the main features of that text that you remember?*	Revising
T: *Today's story is very different – not written in 1606 but a modern retelling. When I read the first page I want you to tell me how it is different from what we read yesterday.* Read p.67 (from OHP).	Analysing
T: *Work in pairs to list the differences you spot, under word/sentence/text level headings.* Take feedback and produce class list.	Paired discussion Listing
Read to p.69. Discuss the way the story is written. **T:** *Look at p.67* (on OHP). *Why has a new paragraph been started here, here and here? Work in pairs to identify at least three reasons for new paragraph starts in the extract shown.*	Investigating
Continue reading to p.72 (shared reading). Stop to question children on parts they may not understand while reading through, e.g. *On page 68, what does 'unless he drains a bucketful of the stuff out of its rightful owners' mean? On page 69, what is 'cocktail hour'?*	Answering questions
T: p.71: *Who killed the king and with what? It's a bit like a murder mystery game!* Take responses. **T:** *Macbeth wanted to kill the king.*	

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Teaching	Teaching and learning strategies
T: *In what order are the events of the story written? That's right – chronological order. The events are linked together by time connectives.* (Pick out one or two examples of time connectives.) **T:** *Let's look on through the story to find examples of connective words or phrases that link ideas in time. Work in pairs to circle examples.* (Pupils in pairs mark up extracts from the text: *by this time/just at that moment/a few minutes later/a couple of days later/ when they realised/suddenly/when.*) **T:** *In the story there are other types of connectives:* **Additional connectives** – *these add one thing to another. You can see on page 67 how the writer keeps using the word* and *to give more information.* (Teacher uses flipchart to build up poster of examples of connective types: use poster to list types.) **Cause connectives** – *these show that something caused something else:* so, because, therefore. **Opposition connectives** – *these oppose things* (give example on p.68: *but*).	Organising Ordering
Underline connectives in text on pp.70–1. Ask children to identify which types of connective they are. Discuss answers and address misconceptions. Ask children to make a list of any other time connectives they can think of. Discuss how connectives might be used to link ideas from one paragraph to another. Stress that they don't necessarily have to begin a sentence. Produce a list or poster of the types of connectives, with examples, to use as an aide-memoire for future writing.	Text marking Error correction Listing Using an aide-memoire
Key points to highlight **T:** *We have looked at the way that sentences and paragraphs are joined together using different types of connecting words and phrases. These can help improve our own writing, making ideas fit together.* (*Grammar for Writing*, p.187)	Summarising key points
Independent task **T:** *In our independent work we are going to find and underline connecting words and phrases used by authors.*	

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Teaching	Teaching and learning strategies
General tasks Underline connecting words and phrases in a piece of writing. Arrange these words and phrases under the four main types of connective: **time connectives**, **additional connectives**, **cause connectives** and **oppositional connectives**. Use a thesaurus to add to list.	Text marking Listing
Focus group Underline time connectives in the same or an alternative, shorter text. Suggest other ways of connecting events in time. (Children work with other adult.)	
Guided task Give children main points of a story (e.g. *Grammar for Writing*, p.112). Discuss the connectives that could be used to link ideas. Children choose ways of beginning paragraphs, recording their attempts on shared whiteboards. Discuss which are most effective.	Recording Group discussion Checking progress towards targets
Plenary **T:** *Why do we need to use connectives in our writing? Give me some examples of different types of connective. Can we fill in any other examples of the different types on our poster?* **T:** Provide a sentence, e.g. *We sat down to tea as Grandpa tamed a lion. Which type of connective is* as? Give a main point of a paragraph, e.g. *He wakes next morning, the dream is unimportant. How many ways can we begin paragraphs?* **T:** *Why are connectives so important in our writing? (They help to link ideas and connect one part of the text to another. They can do this in several ways.)*	Listing
Homework **T:** *Look in your own reading books for further ways to link paragraphs and ideas. List them.*	Investigating

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Unit 3 Narrative endings

Narrative endings lesson 2 example

Teaching	Teaching and learning strategies
Objectives **Teacher:** *Today we are going to look at the main events in the story of Macbeth to see if we can alter the ending by changing some events in the story.*	
Shared whole class work **T:** *We are also going to look at the way we can use complex sentences to retell the Macbeth story.* Teacher demonstrates and talks through three sentences to combine and make a complex sentence. 1. Macbeth returned from battle. 2. Banquo was Macbeth's friend. 3. Banquo returned with Macbeth. Complex sentence: *Macbeth, with his friend Banquo, returned from battle.* Produce another sentence: *Duncan is pleased with Macbeth.* **T:** *I want to add extra information that Duncan is the current ruler. Where could I add that?* Teacher scribes: *Duncan, the current ruler, is pleased with Macbeth.* **T:** *Is this correct?*	Teacher demonstration
In pairs, using whiteboards, the children use another given example of the same format sentence and add extra information in the same way. Children discuss each complex sentence together. One scribes whilst the other checks punctuation. Teacher checks boards, reads out good sentences and corrects misconceptions. Continue for three more sentences. Remind children of need to use complex sentences in own writing for variety, thereby adding interest to writing.	Transforming Paired discussion Pupil scribing Error correction Checking progress towards targets
T: *Now let's investigate the order of the main events in this story. Who can tell me a main event in the Macbeth story?* **Children:** *Macbeth kills the king?* **T:** *Where in the story does this come?* **Children:** *Middle.* Teacher scribes events in order on board, thinking aloud the best way to write (clear, concise).	Answering questions

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Teaching	Teaching and learning strategies
T: *Another event?* **Children:** *Macbeth meets witches.* **T:** *Where in the story?* **Children:** *Near beginning and also towards end.* Continue until main events in Macbeth are listed in order. **T:** *Which events are central to the story?* **Children:** *Meeting witches and being made Lord of Cawdor.* **T:** *Why is this important?* **Children:** *Gave Macbeth the idea it may come true.* **T:** *Well done. Something fortunate happened in the story – what was that?* **Children:** *King Duncan went to visit Macbeth.* **T:** *What do you think would have happened if Duncan hadn't visited the king?* **Children:** *He could have gone after him, could have forgotten all about it.* **T:** *Would the impact of the witches' prophecy been as great if Macbeth had been made Lord of Cawdor before he met the witches?* **Children:** *No, the witches could have heard news and just been repeating it.*	Speculating
Independent task Children to write a new plan for Macbeth story, altering main events (e.g. changing order of events, removing an event) to give a different final outcome.	Planning
Focus group: Work with other adult to write a group plan. Use whiteboard and discuss new plan together. Other adult to scribe new plan.	Group discussion Checking progress towards targets
Plenary *Choose child to read new plan.*	Presenting
T: *While _____ is reading I want everyone to listen carefully and remember which parts are the same as the original and which have been altered.* Child reads plan. In pairs pupils discuss which main events have changed.	Focused listening Paired discussion
Teacher-led discussion of three key questions: 1. What was the impact of the main event on the story? 2. What happened to the main character in this story? 3. How did this change the ending?	Answering questions
T: *We have learnt that changing an event in a story is critical to the ending, so it's important that our ideas about the plot are carefully thought through.*	Summarising key points

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Unit 3 Narrative endings

Narrative endings lesson 3 example

Teaching	Teaching and learning strategies
Objectives **Teacher:** *We are going to find out how using punctuation marks helps the reader's understanding. Today's work will show you how to use commas in complex sentences.*	
Shared whole class work *Let's look at how we might change a sentence around without altering its meaning. This gives more variety to our writing and makes the text more interesting for the reader.* (Demonstrate main and subordinate clauses.) Read sentence: *Georgia went out to play* ***after she had finished her lunch***. *Show the two clauses by highlighting the subordinate clause.*	
T: *How can I change the order of the clauses in the sentence to make it a bit more interesting?* Lead the children to place the time connective at the beginning of the sentence. **T:** *What type of word is beginning the sentence?* Wait for response of time connective (and remind children that it can be found either in the middle or at start of sentence). **T:** *The main clause is* 'Georgia went out to play' *because it makes sense by itself. It can stand alone.*	Teacher demonstration Transforming
Provide another sentence: *The children and their teacher will work hard until they go home.* Discuss options together, then the children rearrange the sentence, recording it on their whiteboards. Teacher checks as they work.	Checking progress towards targets
Continue with further example sentences, children taking turns to scribe. Remind them about starting with a connective. Praise children for remembering capital letters, commas and full stops.	Error correction Pupil scribing
T: *I'm going to read a part of* Macbeth *from the OHP. All the punctuation marks have been covered up. While I'm reading, I want you to listen and follow the text to see if you can spot which marks are missing.* Teacher reads the text, using correct pausing to match punctuation.	

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Teaching points	Teaching and learning strategies
T: Pick up your punctuation fans and look at the symbols on them so you know where they are.	
Teacher rereads text, pausing at first punctuation mark. Children select and show chosen punctuation mark on their fans. Reading continues, with children showing punctuation at appropriate point. Teacher comments on correct use, e.g. opening speech marks, and discusses either comma or full stop after 'Hail' – as 'Macbeth' begins with capital letter.	'Show me' activity (making choices)
Remind children that closing speech marks enclose final exclamation marks. Ask children to show complete punctuation marks for next sentence. Continue, dealing with misconceptions, e.g. *It can't be a semicolon because it's followed by a capital letter. That's better – it should be a full stop.* Continue reading.	Error correction
Key points to highlight **T:** *What have we been learning this week?* **Children:** *Linking ideas with connectives. Changing sentence order. When to begin a new paragraph. Writing using complex sentences.* **T:** *Which punctuation mark helps us make the meaning clear when we are writing complex sentences?* **Children:** *Comma.*	Summarising key points
Independent task **T:** *In our independent work today we are going to write our new twist to the ending of 'Macbeth' using the plans you made yesterday. Begin your writing from the point where your plan deviates from the original story. When I mark your work I will be looking for all the things we've concentrated on this week:* ▯ *the way you connect the ideas together;* ▯ *use of complex sentences with correct punctuation;* ▯ *use of paragraphs.* All groups finish writing story.	Working from a plan
Guided task Teacher to support focus group. Use whiteboards to write group plan formed yesterday, correcting editing as they work through.	Error correction Checking progress towards targets
Plenary Choose a couple of examples to read. ▯ **T:** *Listen carefully for linking connectives in complex sentences.* Critical analysis: Can children pick out links between ideas and recognise complex sentences? Restate learning focus and how it can help to improve writing.	Focused listening

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Unit 4 Developing Characters

Summary and context

Using the shared class read of *The Secret Garden* this unit focuses on developing the pupils understanding of character. Hot seating and text analysis was used to investigate the key character and the pupils were introduced to a range of punctuation, which helps to inform and influence the reader. The effects of changing aspects of the character were explored when the pupils rewrote parts of the text.

Overview of objectives

Target statements for writing	NLS *Framework* objectives
Spelling ▯ Spell the words for Y5 in Appendix List 2 in the NLS *Framework*.	Y6 T1 W2 Linked Y4 T2 W1
Style: language effects ▯ Use well-chosen phrases and vocabulary to engage the reader.	Y4 T2 S9
Style: sentence construction ▯ Write using direct and reported speech.	Y5 T1 S7
Punctuation ▯ Use speech marks, with new lines for speaker and correct punctuation.	Y5 T1 S7
Purpose and organisation ▯ Suggest insight into character development through describing how characters look, talk or behave rather than by telling the reader.	Y5 T1 T3
Process ▯ Refine own writing and evaluate work.	

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Outcomes

- Pupils will review a text using hot seating to question a character.
- Use character profile and develop a personal response to key characters.
- Complete a character track – review previous assessment.
- White a revision of the text changing the nature and profile of key character.

Homework

- Activity developed from *Spelling Bank*, p.54.
- Redraft and edit writing from guided and independent session in lesson 3 and write another scene with key character as uncaring.

Suggested text

- *A Secret Garden*, Frances Hodgson Burnett.

Resources

- Basic props to support hot seat activity – cloak.
- OHP to display examples for discussion.
- Small whiteboards for paired work.

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Unit 4 Developing Characters

Developing characters lesson 1

Lesson objective

- to investigate how characters are presented in text and how reader responds to them.

Shared whole class work

- Hot seat teacher in the role of Martha.
- Opening question 'Why did Mary call you daughter of a pig?'
- Pupils ask key questions to gain insight into character of Martha and others.
- Sentence level – choose adverbs to describe the way that Martha reacted (on whiteboards).

Key point to highlight

- Refer to evidence in text to show what character is like and influence on our feelings about them.

Independent/guided work

- Think back to hot seating. Discuss Martha's qualities. List.

Guided work

- Under the headings 'Good qualities/Bad qualities' give evidence from text to justify choice.

Independent work

- Children find evidence from the text and place under the headings 'Good qualities/Bad qualities'. They use this to justify their choice. **Focus** group paired with **extension** group.

Plenary

- Class discussion: 'What do we think of Martha overall? Is she a good character or bad character?' (Refer to qualities described or suggested in the text.)

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Unit 4 Developing Characters

Developing characters lesson 2

Lesson objective

- to secure knowledge and understanding of more sophisticated punctuation marks.

Shared whole class work

- Supported composition: 'What does character of Martha think when Mary shouts at her?'
- Teach use of ellipsis to track a character's thoughts.

Key points to highlight

- Ellipsis can be used to write a character's thoughts down as a flow of ideas that are not presented in complete sentences.

Independent/guided work

- **General task – guided**
  Look back at text. Identify the opportunities to 'thought-track' Martha.
  Discuss and write together one thought track.
  Write a second one and discuss.

- **Extension task – independent**
  Taking original text, 'thought-track' what Martha is thinking in two different places.

- **Focused task – independent**
  Same activity as other groups but using a writing frame.

Plenary

- Bring back 'thought-tracking' examples to class and evaluate.

- Questions: Do characters always voice their thoughts? Are there other ways that characters reveal what they are thinking?

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Unit 4 Developing Characters

Developing characters lesson 3

Lesson objective

- to investigate how characters are presented through examining their relationships with other characters.

Shared whole class work

- Discuss how altering the text could change the character of Martha.
- Consider how Martha could react to Mary.
- Demonstrate, through writing, what Martha would say if her characteristics were different.
- Collect class quality adverbs/descriptions to show an unpleasant, unsympathetic Martha.

Key points to highlight

- A writer can give an insight into their characters' development by describing how they look, talk or behave rather than by telling the reader explicitly what they are like as a person.

Independent/guided work

- **Guided – focused task**
  Discuss how we are going to change character of Martha.
  What would she say?
  Write together how scene would be changed.

- **Independent – extension and general task**
  Rewrite meeting of Martha and Mary so that character of Mary stays as text but Martha changes.
  Remember to use speech, adverbs and thought tracking.

Plenary

- One child to share work with class and discuss reasons for choice of adverbs and descriptions.
  Review how effective these are in changing characters.

Homework

- Edit and rewrite work from independent and guided sessions.

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Unit 4 Developing Characters

Developing characters lesson 1 example

Teaching	Teaching and learning strategies
Objectives Today we are going to learn more about Martha's character.	
Shared whole class work Give out pens and whiteboard. **Teacher:** *We're going to continue looking for clues into Martha's character. Yesterday I asked you to think what questions you would like to ask Martha if you ever met her. Well today, she's going to be here in the classroom with us. She's going to be in the hot seat.* What does this mean? Explain use of cloak to move into role of Martha. Set out rules for hot seating, e.g. hands up to ask a question. **T:** *Yesterday we did some work on adverbs* (quick recap). *While Martha is answering your questions I want you to think carefully about the answer she gives you because this is going to be important for the next stage of your work. I also want you to think* how *Martha is answering the question. _____, you start off the questioning by asking Martha why she thinks that Mary called her 'daughter of a pig'.* Teacher takes on role of Martha by putting cloak around shoulders. Children ask questions. **T:** *Have you thought of some adverbs to tell me how Martha answered your questions?* **Children:** Cheerfully, truthfully, etc. (Ask children to qualify when she did this.)	Hot seating Teacher in role Asking questions Focused listening
Independent task **T:** *In your draft books, you need two headings about Martha – her good qualities and bad qualities. Use the information from the questions you asked and also go back to the text. Remember to use information from what she says, how she says it and how she reacts to a situation. Then look at what you have written under both headings and decide what you think about Martha as a character.*	Collecting Classifying

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Teaching	Teaching and learning strategies
Guided task **T:** *I'd like you to reread this text extract to yourselves. Does it reveal any of her good qualities? Where in the text are the words which show this? Are there any other parts of the story where Martha shows her good qualities?*	Justifying
Ask children to provide evidence from the text each time. Repeat for bad qualities.	Checking progress towards targets
T: *Looking at what we've collected, what do you think about Martha? What effect is she having on Mary and what will her role be in the future?*	Speculating
Plenary **T:** *Let's share what we've found out about Martha.*	
Invite pupils to share their findings from the text and their speculations about Martha's future role in the story.	Whole class discussion
T: *Look how much we've found out about Martha from what she says and how she behaves. Do you like the character Martha? Why?*	

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Unit 4 Developing Characters

Developing characters lesson 2 example

Teaching	Teaching and learning strategies
Objectives Today we're going to learn how we can show what a character is thinking.	
Shared whole class work Read out sentence that Mary says – *'Aren't you going to dress me?'* **Teacher:** *What might Martha be thinking at this point? List ideas on board or flipchart. We've already found a lot out about Martha so let's use some quality language and string together the things Martha might think. How might we start?* Write on board, leaving gaps. **T:** *I'm going to show you a way of linking these thoughts together.* (Add ellipses.) *Does anybody know what these are called? What other punctuation do we need?* Add commas, question marks and exclamation marks. **T:** *Is there anything we want to change about what we've written? Can we improve it in any way? If we go back to our own writing, one of the things we need to do is reveal skilfully the personality of our characters. How could we use ellipsis in our own writing?* **Child:** To show what characters are thinking. **T:** *Yes – this is called 'thought-tracking'. We use ellipsis to show how these thoughts flash into our minds. They don't always link together and the ellipsis shows a break in our thoughts where a complete thought doesn't finish, like a broken off sentence. The ellipsis shows that something is missing or incomplete.*	Listing Teacher demonstration Explaining
Independent task **T:** *Your task is to choose another point in the text where Mary has said something and you are going to write down what Martha is thinking. If you've done one passage and you are quite happy that it can't be improved, choose another.*	Hypothesising
Guided task **T:** *We're going to look at this part of the story. We need to think what has happened in the scene. Now, what might Martha's reaction be?* **Answer:** Shocked, scared.	Teacher scribing

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Teaching	Teaching and learning strategies
T: *As Mary said this, what might Martha be thinking?* (Teacher scribing.) *What do I need to do first?* **Answer:** Open speech marks.	Suggesting
T: *What would be her first thought?* Continue scribing suggestions, encouraging complex sentence construction.	Checking progress towards targets
Plenary **T:** *Let's hear what some people have written.* Pupils present their work. Teacher selects examples so that there can be a focus on two contrasting reactions.	Presenting
T: *How are _____'s thoughts different from _____'s?* **Child:** They show a different personality.	
T: *Yes, and these thoughts can be used to show that sometimes characters can be thinking something completely different to what they are saying.*	

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Unit 4 Developing Characters

Developing characters lesson 3 example

Teaching	Teaching and learning strategies
Objectives Yesterday when we were using thought tracking we noticed in the plenary how two people made Martha seem very different. Today we are going to change Martha into a very different character – someone who's nasty and couldn't care less about Mary.	
Shared whole class work **Teacher:** *Look at the text where Mary says* 'Who is going to dress me?' *Let's make Martha answer her in a completely different way! What could she say?* Teacher scribes on board.	Teacher scribing
T: *Can we add anything to make it sound better? What about the punctuation? Let's think about how she said it. Think about all the verbs that could describe this (snarled, hissed, mumbled) and add some adverbs and phrases to give us more information.* Repeat process for another part of passage.	Suggesting
Independent task **T:** *Now you are going to find two more places in the text where you can change what Martha has said to change her character. Choose your words carefully so that you can really show her as a different character. Remember to put in how she said it and include all the punctuation.*	Transforming
Guided task **T:** *Let's take this part of the story. What kind of character do you want to show Martha as?* Collect children's suggestions. *What would she say back to Mary?* Teacher scribes. *How would she say it?* Teacher scribes. *Does this make her completely different?* *Now choose another part in this scene. Rewrite what she says and how she says it.* Give the children time to write.	Suggesting Transforming Teacher scribing Time out activity (supported composition)
T: *Let's hear what people have written. Are there any ways in which we can improve these ideas?*	Checking progress towards targets

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Teaching	Teaching and learning strategies
Plenary	
▯ **T:** *Let's share the work we have written.* Ask the children to read out and group to evaluate.	Presenting (reading) Evaluating
▯ **T:** *What effect would it have on the whole story if we changed Martha like this?* **Child:** The story wouldn't develop because it's based around the main character, Mary, being changed by Martha.	Speculating
▯ **T:** *For homework, I want you to edit the work you have done this morning. Then draft your new scene, making Martha a nasty, uncaring character.*	Transforming

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Unit 5 Autobiography

Summary and context

To secure children's ability to write a recount based on their personal experiences.

Overview of objectives

Target statements for writing	NLS *Framework* objectives
Style: language effects	
▯ Use well-chosen phrases and vocabulary to engage the reader.	Y4 T2 S9
Style: sentence construction	
▯ Write sentences in an appropriate and effective style, in relation to text type, audience and purpose.	Y5 T1 S8
Purpose and organisation	
▯ In non-fiction structures, write appropriately, including relevant introduction and clear presentation of information or points which lead to a well drawn conclusion, often relating the subject to the reader.	Y5 T1 T21 Y5 T1 T24 Y5 T1 T14
Process	
▯ Review and edit writing to produce final form, matched to the needs of an identified reader.	

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Outcome
▯ Write an autobiographical recount of an event.
Homework
▯ Choose a personal incident to describe in a short autobiographical recount.

Resources

- ▯ Text extracts (examples included)
- ▯ Whiteboards

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Unit 5 Autobiography

Autobiography lesson 1

Lesson objective

- to identify the basic text structure of autobiography, i.e. introduction (setting the scene), event or events (chronological sequence) and conclusion (e.g. the difference this made to my life).

Shared whole class work

Text level

Use autobiographical texts, e.g. *Boy*, Roald Dahl; *War Boy*, Michael Foreman; *Cider with Rosie*, Laurie Lee.

- Use extracts from autobiographical texts to produce examples of introduction, event and a closing statement.
- Teacher scribes list/framework of parts of structure.
- Read extracts.
- in pairs, discuss: Which example is the introduction?
  Which example shows events?
  Which example shows closing statement?
- Whole class discussion: What is the purpose of each part of structure? What is the writer conveying to the reader in each part?

Sentence level

Use text extracts to highlight and annotate key features, including:

- first person
- past tense
- time sequence clearly signalled.

Key points to highlight

- autobiography is a recount of events in an individual's life, as told by that individual;
- autobiography has an introduction, which sets scene, time for reader;
- autobiography describes events in order in which they happen;
- autobiography is written in past tense;
- 'episodes' may end with closing statement to reflect on event(s).

Independent/guided work

- Select two extracts from autobiographical texts (see suggested examples above).
- Analyse two texts against three-part structure.
- Evaluate their relative effectiveness.

Plenary

- Discuss reasons for individuals' preferred choice of text.
- Start to draw up class 'style sheet' listing key points in the writing of autobiographical texts.

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Unit 5 Autobiography

Autobiography lesson 2

Lesson objective

- to understand how an author brings incidents alive through use of details such as names of people and places.

Shared whole class work

Text level

Compare two texts recounting same events: one told simply and plainly, the other told more fully (e.g. *The Missing Easter Egg* – versions A and B).

- Which version is better at bringing the event to life?
- Highlight and discuss key features, e.g. use of names – 'Auntie May and Diane', detailed description – 'the egg was covered in shiny paper...'; imagery – 'like looking through a window and seeing the moon'.
- Teacher demonstation: Show class simple description of an event recorded in a few sentences, e.g. *Baking the Cakes* – version A.
- Model composition which brings the event to life, e.g. *Baking the Cakes* – version B.

Key points to highlight

Writer makes incidents come alive by:

- using specific names (people, places);
- showing (rather than telling);
- use of stylistic devices such as imagery (simile, metaphor).

Independent/guided work

Children create short autobiographical account of personal episode involving some accident or mistake.

Children to include in own writing

- ' specific names
- show (rather than tell) characters' moods etc.
- descriptive detail.

Plenary

- Style sheet on autobiographical writing (from lesson 1) extended to include key points from today's lesson.

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Unit 5 Autobiography

Autobiography lesson 3

Lesson objective

- to begin to be able to write an autobiographical recount of events, including scene-setting, use of past tense, chronologically sequenced events, descriptive detail and concluding reflection.

Shared whole class work

Text level

- Display and refer to class style sheet from two previous lessons.
- Add 'Concluding reflection' to style sheet.
- Display text extract from lesson 2 and demonstrate addition of concluding reflection (e.g. *The Missing Easter Egg* – version B. Add *'I've had lots of Easter eggs since then. But I've never had one that looked so special, so inviting, so scrumptious as that egg I got from Auntie May.'*)
- Display other text extract from lesson 2: *Baking the Cakes* – version B.
- Supported composition. Children in pairs agree a concluding reflection.
- Some children read aloud their suggested ending and class evaluate.

Teacher demonstation: some different types of concluding reflection.

For example:

- A lasting impression: 'I'll never forget...'
- A consequence: 'From then on I never...'
- A re-evaluation: 'Looking back I can see it differently...'

Independent/guided work

Plan and write own autobiographical episode, using style sheet as prompt.

Teacher works with focus group.

Plenary

- Review examples of sentences from the children's writing and relate them to points on the style sheet.

Unit 5 Autobiography

Autobiography lesson 1 example

Teaching	Teaching and learning strategies
Objective **Teacher:** *Today we will be learning about recounts, in the form of autobiography. This is so that we will be able to write better autobiographies. We will be revising what features make up a recount.*	
Shared whole class work **T:** *An autobiography is a recount of events in someone's life, as told by that person. An autobiographical recount has three main parts to it. The first part is an introduction to what happened. The second part tells you what actually happened and the third part is the conclusion. I've taken some extracts from an autobiographical text and I want you to see if you can tell if they come from the introduction, the main description of the events, or from the conclusion.*	Explanatory overview
Shared reading of each of the three text extracts (not in their published sequence). **T:** *With your partner I'd like you to look at each extract and decide in which order they should go.* Paired discussion. Teacher takes feedback.	Hypothesising
T: *Why did you choose this as the first part?* Teacher takes feedback. Makes note of responses.	
T: *What is going on in the second part?* Teacher takes feedback. Teacher scribes notes.	
T: *Why is this one a good one to have at the end?* Teacher scribes responses.	Justifying
Teacher reads reconstructed text. **T:** *What tense is this piece written in and why do you think the author wrote the piece in this tense?* Teacher takes feedback. Highlight verbs which indicate past tense.	Analysing
T: *Now why do we need all three parts? Why do we need an introduction, for example? Why can't the writer just go straight into what happened?* Children offer ideas.	Making suggestions

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Teaching	Teaching and learning strategies
T: *What is the writer trying to do in the second part, where the event is being described?* Children offer ideas. **T:** *And what about the conclusion? What is the writer trying to do there?* Children offer ideas. **T:** *So we've learnt about the three parts that make up an autobiographical recount and that it is written in the past tense.*	
Independent task Resources: Two extracts from different autobiographical texts. **T:** *I'm going to give you two recounts, from two autobiographies. With a partner I'd like you to discuss how effective each piece is. See if you can identify each of the three parts and evaluate how effective each part is. Is one of the recounts more effective than the other?*	Paired discussion *Comparing* Evaluating
Guided task Teacher works with focus group.	Checking progress towards targets
Plenary **T:** *Of the two extracts you were looking at, which did you decide was the more effective?* Share some views. **T:** *What made you decide that?* Share views. **T:** *We're going to start a list to show what the key points are in writing an autobiography. Who can suggest some things that should be on the list?* Key points include: – Autobiography is a recount of events in an individual's life, as told by that individual. – Autobiography has an introduction, which sets scene, time for reader. – Autobiography describes events in the order in which they happen. – Autobiography is written in the past tense. – 'Episodes' may end with a closing statement to reflect on event(s). **T:** *Tomorrow you are going to write a short autobiographical recount of something that has happened to you. I'd like you to remember an accident that has happened to you or a mistake you once made. By tomorrow I want you to have picked something like that, which once happened to you, so that you can write it up as autobiography.*	Justifying Summarising key points

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Unit 5 Autobiography

Autobiography lesson 2 example

Teaching	Teaching and learning strategies
Objectives **Teacher:** *Today we're going to look at how events are described in an autobiography, so that you will understand how the writer brings incidents alive. This is so that you will be able to write autobiographical recounts in a more interesting way.*	
Shared whole class work Resources: two text extracts (e.g. *The Missing Easter Egg* – versions A and B)	Comparing
T: *I would like you to compare these two texts which recount the same events. With your partner, consider which one is more effective at bringing the events alive.* Paired discussion.	Paired discussion
T: *Which text is more effective at making the reader feel as if they are there?* Take responses, highlight relevant parts of text. List points in note form.	
T: *So what we have done is to spot some of the ways in which a writer can bring to life the event that is being described.*	Listing
T: *Now I'm going to write about an incident from my childhood. I'll make a note of what happened first, then what happened next and how things ended.* Teacher makes brief notes (e.g. *Baking the Cakes* – version A).	
T: *I'm going to begin my recount with a sentence which sets the scene for the reader.* Teacher demonstration (e.g. *Baking the Cakes* – version B). Teacher writes, thinking aloud, rehearsing sentence before committing to paper.	Teacher demonstration
T: *Now I need to write about how the incident began.* After demonstrating opening, teacher begins to write description of event.	
Teacher writes in present tense. **T:** *That's not right. What should I have written?* Teacher takes responses. Highlight verb(s) and change tense(s). Teacher finishes recount.	

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Teaching	Teaching and learning strategies
Key points for highlighting in demonstration: ▯ using specific names (people, places); ▯ showing (rather than telling); ▯ use of stylistic devices such as imagery (simile, metaphor).	Error correction
Independent task **T:** *I asked you yesterday to remember an accident you had once had or a mistake you once made. I want you now to write about it for us in a short autobiographical recount. Remember the three parts of an autobiography and remember what we've talked about today, about making the incident come alive.*	
Guided task Teacher works with focus group, working through activity step by step: *Step 1: Begin by telling the reader when and where things took place.* *Step 2: Think carefully about the order in which things happened.* *Step 3: Describe what happened, including details such as names and descriptions.* *Step 4: Check that you have used the past tense.*	Checking progress towards targets
Plenary Extend style sheet to include key points on bringing the incident to life: ▯ using specific names (people, places) ▯ descriptive detail ▯ showing (rather than telling) ▯ use of stylistic devices such as imagery (simile, metaphor).	Listing Summarising key points

Unit 5 Autobiography

Autobiography lesson 3 example

Teaching	Teaching and learning strategies
Objective **Teacher:** *We're going to learn more about writing an autobiographical recount of events, particularly about how to write a good conclusion.*	
Shared whole class work **T:** *Let's just remind ourselves of what we have listed on our style sheet so far.* Review points.	Revising
T: *The conclusion is important, because it shows the reader what the particular significance is of this episode, why that event was important for the writer. I'm going to show you again one of the pieces we wrote yesterday and we are going to see how it can be improved by giving it a good conclusion.* Text: *The Missing Easter Egg* – version B.	Teacher demonstrations
T: *It ended with the discovery that my sister had taken my Easter egg and tricked me into thinking it was still there safely in the box. But I want to show the reader that even all these years later I still miss that egg – that it was so special to me, that it could never be replaced. So I'm going to add something to the end of my story:* 'I've had lots of Easter eggs since then.' *That's reminding the reader that all this happened a long time ago, so I should really have forgotten about that egg, but I haven't and I need to tell the reader why. So I'll finish like this:* 'But I've never had one that looked so special, so inviting, so scrumptious as that egg I got from Auntie May.' *There, that helps the reader to feel that I didn't just lose any old Easter egg, that it was really special to me.* *Anything else you notice about how I've written it?*	Reflection and analysis
Key points ▯ use of a list – *so special, so inviting. . .* – for emphasis; ▯ vocabulary choice – *scrumptious*; ▯ word order – *'that egg I got from Auntie May'*, not *'that egg Auntie May gave me'* – for stronger-sounding finish.	

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Teaching	Teaching and learning strategies
T: *Now that conclusion shows the reader what a lasting impression losing that egg had on me. But there are other ways of concluding an autobiography. You can tell the reader how the event changed you or taught you a lesson. Or you might tell the reader that looking back on what happened you can see it differently. For example, I once saw my mum falling off a very tall ladder when she was cutting down some tree branches. At the time I thought it was very funny, but looking back on it now I can see that she nearly had a very bad accident. If I was writing about that now, I would have to finish by saying that I now understand why my mum was so cross when I laughed at her falling off her ladder.*	Explanation
We need to add some points to our style sheet about autobiographies. Add to list.	
Key points Some different types of concluding reflection, e.g.: ▪ a lasting impression: 'I'll never forget. . .' ▪ a consequence: 'From then on I never. . .' ▪ a re-evaluation: 'Looking back I can see it differently. . .'	Listing Summarising key points
T: *Now let's have a look at another text* (e.g. *Baking the Cakes – version B*) *and see if we can create a good conclusion. Work in pairs to agree your suggested ending.* Take suggestions and evaluate.	Paired writing Evaluation
Independent task **T:** *I'd like you to begin to write your own recount of a memorable incident in your life. Before you start you will need to plan what it is you are going to write about. Use the style sheet to help you plan and to help you as you write.*	Planning Use of prompt sheet
When you begin to draft your recount, what I'm looking for is: ▪ *that you begin by telling the reader when and where things are taking place;* ▪ *that you describe events in the right order;* ▪ *that you have used the past tense;* ▪ *that you make the incidents come alive by adding details, such as names and describing scenes; and* ▪ *that you finish the recount with a concluding reflection.*	

Teaching	Teaching and learning strategies
Guided task Teacher works with focus group on the autobiographical recount that they started yesterday. The task in this session is to add a conclusion.	Redrafting
Plenary ▯ Share examples of sentences from the children's writing. ▯ Relate these to points on the style sheet and evaluate.	Presentation Evaluation

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The Missing Easter Egg

Version A

Once I was given an Easter egg in a box. Inside the box it was wrapped up in paper. When I wasn't looking my sister took the egg out and ate it. Then she put the paper back in the box to make it look like the egg was still there. When I went to eat the egg there was nothing inside. I was really upset.

The Missing Easter Egg

Version B

When I was six my Auntie May gave me the most beautiful Easter egg I had ever seen. It seemed enormous. The egg was covered with shiny paper and inside a special box. There was a hole cut out in the side of the box and through it you could see the curve of the egg shining in its silver paper. Seeing it shine through the hole in the box was like looking through a window and seeing the moon. It was still a week to go to Easter Sunday so I put the box on the high shelf in my bedroom and every morning and every night I looked up at the egg and dreamed of how good it was going to taste.

On Easter Sunday morning I woke up really early and the first thing I did was to stand on my bed and reach for my egg. As I picked it up something felt a bit strange, the box wasn't as heavy as I remembered it. But you could still see the shape of the egg in its wrapping inside the box so I wasn't worried. But when I pulled open the lid of the box and looked inside I couldn't believe my eyes. It was empty! Whoever had taken the egg had been really cunning – they had put the silver paper wrapping back in the box and pressed it into the shape of the egg, as though it was still inside.

I didn't have to wait to find out who the thief was. I heard laughing behind me and when I turned around there was my sister Diane standing in the doorway and laughing at me. I knew then who had played that terrible trick on me and who had eaten my Easter egg.

Baking the Cakes

Version A

I was helping to bake some cakes at home. As I put the cake tray in the oven I accidentally tilted it and all the mixture ran down inside the cooker. I made a big mess and my dad got very angry.

Baking the Cakes

Version B

When I was nine Dad said I could help him bake some cakes. I was really keen to help but at the last minute something terrible happened. The oven gloves must have made me clumsy because I tilted the tray up just as I was putting it in the oven. The mixture went everywhere. It was like the Niagara Falls had turned into cake mixture and then poured through our oven. My dad's face turned purple. It took us the rest of the day to scrape the mess out of the cooker.

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Unit 6 Biographical Recount

Summary and context

This set of lessons on biography should stand on its own, but you may like to inspire interest in the subject by talking briefly before the lessons about slavery in America and about how slaves escaped to the North using the 'Underground Railroad'.

Overview of objectives

Target statements for writing	NLS Framework objectives
Spelling	
▯ To use known spellings as a basis for spelling other words with similar patterns or related meanings.	Y6 T1 W3
Style: language effects	
▯ Write sentences in an appropriate and effective style, in relation to text, type, audience and purpose. ▯ Use the passive voice.	Y5 T1 S9
Purpose and organisation	
▯ In non-fiction structures, write appropriately, including relevant introduction and clear presentation of information or points which lead to a well-drawn conclusion, often relating the subject to the reader.	Y6 T2 T1 Y5 T1 T21 Y4 T2 T19 Y6 T1 T14

Outcome
▯ A recount with known ending – a biography of Harriet Tubman.
Homework
▯ Two word-level tasks on past tense verbs. ▯ One reading task identifying active and passive verbs.

Resources

- ▯ Short biographical sketch of Harriet Tubman, e.g. http://www.incwell.com/Biographies/Tubman.html
- ▯ Active and passive sentences (included)
- ▯ Biographical notes on Harriet Tubman

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Unit 6 Biographical Recount

Biographical recount lesson 1

Lesson objectives

- identify past tense in recounts;
- identify how and why paragraphs are used to organise and sequence information;
- develop the skills of biographical writing and compose a short biography.

Shared whole class work

- Read prepared biography of Harriet Tubman and identify features (see *Grammar for Writing*, pp.154–5).
- Identify theme of each paragraph.

Key points to highlight

- features of biographical writing;
- use of paragraphs to sequence events/explain necessary historical background.

Independent/guided work

Introduce by giving subheadings to the first four paragraphs (to identify paragraph subjects).

- Focus group: reread text and then make subheadings for remaining paragraphs.
- General group: as above and when finished try to summarise each paragraph in one sentence.

Plenary

- Share and discuss ideas for subheadings.
- Which paragraphs are about Harriet and how are they organised (i.e. chronologically)?
- Which paragraphs are not in chronological order? Why?

Homework

- Go through text and identify all past tense verbs. Make a list in two columns:
  1. Those ending in *-ed*
  2. Irregular past tense verbs.

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Unit 6 Biographical Recount

Biographical recount lesson 2

Lesson objective

- to identify examples of active and passive verbs in text (experiment with transformation of active to passive and vice versa).

Shared whole class work

- Revise active and passive verbs through quick mime game (see *Grammar for Writing* Unit 45).
- Highlight all passive verbs in the Harriet Tubman text then change each one to active, noting changes necessary.

Key points to highlight

- Use of passive can add variety and give a more formal, mature feel to writing.
- Agent (subject) can sometimes be omitted completely.

Independent/guided work

- General task: guided work – make up sentences about Harriet Tubman and then change the voice, discussing changes necessary.
- Focused task: change given active sentences to passive and vice versa.
- Extension task: find passive sentences in text and change voice, then make up own.

Plenary

- Discuss sentences found in text and different ways of changing the voice – whether agent is necessary.
- Note impersonal style.

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Unit 6 Biographical Recount

Biographical recount lesson 3

Lesson objectives

- to develop the skills of biographical writing: to compose a biographical account;
- to use awareness of past tense in recounts in own writing;
- to use paragraphs to organise and sequence information.

Shared whole class work

- Use biographical notes to compose opening paragraph giving overview and preview of what is to follow.
- Discuss how to continue.
- Use biographical notes.
- Remember to use paragraphs.
- Use some passive verbs.

Key points to highlight

- features of biographical writing – mainly chronological but will need some general explanatory paragraphs;
- must have a strong ending to reinforce why Harriet Tubman is famous.

Independent/guided work

- General task: continue to write the biography using notes provided.
- Focused task: guided work – paragraphing.

Plenary

- Share some closing paragraphs and discuss whether they sum up:
  - Harriet Tubman's character
  - her importance in history.

  Allow time to make any improvements needed to final paragraphs after discussion.

Homework

- Make a list of passive verbs found in own reading book. Change them to active voice.

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Unit 6 Biographical Recount

Biographical recount lesson 1 example

Teaching	Teaching and learning strategies
Objective **Teacher:** *Today we will be revising how paragraphs are organised in a biography. We'll look particularly at the opening paragraph and the ending, because beginnings and endings are so important – they are what stick in the reader's mind.*	
Shared whole class work Read text to class, checking comprehension and explaining any new vocabulary. **T:** *Let's make a list together of all the features of recount texts* (see Grammar for Writing, pp.154–5). Teacher makes list, drawing attention to past tense verbs and to chronological order. **T:** *Now we are going to look through the text again and decide what each paragraph is about and how they are arranged.* Children suggest purpose of each paragraph. Teacher draws attention particularly to introduction, which gives preview, and final paragraph which sums up and re-emphasises the main points. **T:** *Now we'll pretend that we are making it into an information book and give each paragraph a subheading. We need to find a word or a phrase which sums up what the whole paragraph is about. We'll do the first few together and then you are going to continue during group work.* Children suggest subheadings for each paragraph, e.g. Who was Harriet Tubman? Slavery, Early childhood, Education, etc. They write these in the gaps between paragraphs on the text.	Listing Making suggestions
Independent task **T:** *You going to read the biography again in pairs and then carry on making subheadings for each paragraph, and when you finish you will go on to summarise each paragraph in one sentence.*	Summarising

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Teaching	Teaching and learning strategies
Guided Task **T** (to focus group)**:** *We're going to read the biography again and then carry on making subheadings for each paragraph.*	
Plenary ▮ **T:** *First we'll share your ideas for subheadings, because organising your writing is the most important thing. If you have subheadings in mind while you write, your paragraphing will be in a sensible order.* Collect ideas and scribe.	Teacher scribing
▮ **T:** *How are the paragraphs about Harriet herself arranged?* Reinforce the importance of chronological order.	
▮ **T:** *Let's look at the final paragraph again because that is the one which will stick in the reader's mind. What does it tell us was the most important aspect of her personality? And what was the thing she was most famous for? Notice how they are emphasised.*	
▮ **T:** *Now for homework you will work on spellings to use when you write Harriet's life story yourself. I'd like you to make a list of all the past tense verbs in the text in two columns: those which end in –ed and those irregular ones which don't.*	Listing

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Unit 6 Biographical Recount

Biographical recount lesson 2 example

Teaching	Teaching and learning strategies
Objective **Teacher:** *Today we are going to revise active and passive verbs, because when you use passives in your writing it can make it sound more grown-up and it is good to use a variety of different verbs.*	
Shared whole class work **T:** *We'll have a quick mime game to start.* Two children go to front of room and think of verbs to put in both active and passive voice, e.g.: A pushed B. / B was pushed by A. Mr C taught the class. / The class was taught by Mr C. Children suggest ideas for verbs to mime. **T:** *Now let's write down the sentences and look at how the order changes and which new words we have to add to make an active sentence into a passive one.* Plenty of practice until children are confident in identifying both active and passive verbs. **T:** *Now we'll look again at the biography of Harriet Tubman and find some passive verbs.* Reread text. Children highlight some passive verbs, noting *was/were* and *taught by*. Change them to active where possible. Discuss different effect. **T:** *Why do you think the writer chose to use passive verbs some of the time?* Discuss the need for varied language to make a piece more interesting and the more mature, impersonal feel that passives can give.	Revision Improvisation mime Highlighting
Independent task **T** (to focus group)**:** *Here is a list of sentences. You are going to change all the active verbs to passive and passives to actives. After that you can make up some sentences of your own and say whether each is active or passive.*	Transforming

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Teaching	Teaching and learning strategies
Extension task **T:** *Find the other passive verbs in the text and change them to active where it is possible. If it would sound wrong, leave them.* **Guided task** **T:** *We are going to make up sentences about Harriet Tubman and then change active verbs to passive and vice versa. We will not just use facts; we'll try to imagine what she felt like as well.*	
Plenary ▯ **T:** *Let's see what other passive verbs you found in the text.* Discuss different ways of changing the voice and whether the agent is necessary. ▯ Note when words need to be added, e.g. '*She will always be remembered for . . ./People will always remember her for . . .*' and discuss which sounds more appropriate.	Identifying

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Unit 6 Biographical Recount

Biographical recount lesson 3 example

Teaching	Teaching and learning strategies
Objective **Teacher:** *Today you are going to practise organising your work into paragraphs and writing a strong ending to a biography.*	
Shared whole class work Resources: outline notes for Tubman biography (attached). **T:** *We are going to write the opening paragraph together. What kinds of things do we need to put in the first paragraph?* Teacher scribes introduction.	Teacher scribing
T: *Now you are going to continue writing the biography, but there are some notes to help you remember the important facts and dates. It is important that you do not just copy the notes. You need to write in proper sentences and add lots of extra details and also say what you think Harriet would have felt like.* Teacher asks children to give a complete sentence from notes.	Scaffolding
T: *Remember that you need to use paragraphs which will mostly be in order of time. But some paragraphs will be needed just to explain things about slavery and the Undeground Railroad. You should also try using some passive verbs to add variety to your work.*	
T: *What is the most important part of your work?* Elicit 'the ending' and remind children of its purpose.	Questioning
Independent task All children (except focus group) continue to write the biography using biographical notes.	
Guided task Paragraphing and managing time, in order to leave long enough to write a strong ending.	

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Teaching	Teaching and learning strategies
Plenary	
▯ **T:** *We're going to listen to some children's final paragraphs and I want you to check that the three most important things are mentioned in each one:* *1. The most important thing about Harriet's personality* (courage/kindness). *2. The most important thing she did* (helped others escape). *3. How she is remembered.* After listening and discussing, children have a few minutes to make any changes necessary to their final paragraphs.	Focused listening
▯ **T:** *For homework you are going to read your usual reading book, and make a note of any passive verbs you find.*	Listing

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Raising Standards

Active and passive sentences

Group work task – changing active to passive and vice versa

1. Change these *passive* sentences to *active* ones.

- Harriet was regularly whipped by Miss Susan.
- She was taught survival skills by her father.
- At the age of thirteen she was hit with a heavy iron bar by an overseer.
- Escaping slaves were helped by both black and white people who knew that slavery was wrong.
- Harriet was never captured by slave hunters, in spite of the large rewards offered.

2. Now make these *active* sentences *passive*.

- Edward Brodas, her owner, treated her badly.
- Harriet's mother taught her to use wild herbs.
- Her husband did not help her to escape.
- Many people loved and admired Harriet Tubman.
- People will always remember Harriet Tubman for her courage.

3. Now think up some sentences of your own and say if each one is *active* or *passive*.

Biographical notes on Harriet Tubman

1820	Born in southern U.S.A. Slave owner: Edward Brodas.
1827	Age 7: sent to work for Miss Susan. No schooling, but learned survival skills from her parents..
1831	Age 11: heard of Underground Railroad.
1833	Age 13: seriously injured by an overseer at the plantation.
1844	Married John Tubman.
1849	Escaped and made the 90-mile journey to Philadelphia.
1850–60	Worked as a conductor on the Underground Railroad – helped about 300 slaves reach freedom.
1861–63	Worked as nurse and spy during American Civil War. In 1863, led a raid which freed 800 slaves. In her old age, lived in New York helping poor and homeless.
1913	Died 13 March at age 93. Given full military funeral.

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Unit 7 Diary

Summary and context

We developed a unit of work based on two books that most children enjoy and which we thought would motivate the less enthusiastic writers.

Overview of objectives

Target statements for writing	NLS *Framework* objectives
Spelling	
▯ Apply knowledge of spelling rules and exceptions.	Y5 T3 W6
▯ Build up words from other known words, and from awareness of the meaning of derivations of words.	Y6 T1 W2
Style: language effect	
▯ Use appropriate grammatical features for different text types.	Y5 T3 S2
Style: sentence construction	
▯ Write sentences in an appropriate and effective style, in relation to text type, audience and purpose.	Y6 T1 S5
Purpose and organisation	
▯ Use pronouns and tenses accurately to establish textual cohesion.	Y5 T1 T21
▯ Relate events logically so that writing is coherent and provides good coverage of chapter read.	Y5 T1 T24

Outcomes

▯ A diary entry (based on an extract from *Wreck of the Zanzibar*, Michael Morpurgo) from reading a chapter of fiction (*Danny the Champion of the World*, Roald Dahl, chapter 14).

Homework

▯ After a short retelling of story so far, read chapter 14 of *Danny the Champion of the World*, Roald Dahl.
▯ Rewrite given sentences, changing the verbs to the past tense.
▯ Complete a written evaluation about own ability to do this piece of writing.

Suggested texts

Danny the Champion of the World, Roald Dahl
Wreck of the Zanzibar, Michael Morpurgo

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Resources

- Text extracts
- Writing frames [1–4]
- Homework for lesson 2
- Evaluation sheet for lesson 3
- Whiteboards.

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Unit 7 Diary

Diary lesson 1

Lesson objectives

- to comment critically on the language and conventions of diary writing;
- to rehearse the generic features of diary writing;
- to rehearse work on verbs – past tense, first person;
- to rehearse using past tense in recounting events in diary writing.

Shared whole class work

- Read text together and discuss content and features of diary writing.
- Highlight the 'asides' that the character makes to herself.
- Note main events in chronological order.

Key points to highlight

- Recount events in chronological order.
- Correctly use past tense of regular/irregular verbs.
- Using a 'chatty' style or informal style appeals to readers.

Independent/guided work

(Differentiated in three levels – extension, general and focused)

- Write 'diary' of previous day's activities or events.
- Use writing frame [1] to structure 'diary' writing as above.

Plenary

- Share some openings of 'diary' writing.

Homework

- After short retelling of story so far, children read chapter 14 of *Danny the Champion of the World*.

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Unit 7 Diary

Diary lesson 2

Lesson objective:

- to adopt the role of Danny and plan a diary entry for the night described in chapter 14.

Shared whole class work

- Retell events of *Danny the Champion of the World*, chapter 14, in chronological order; make notes.
- Note where 'asides' might go.
- Note where comments about feelings could be added.

Key points to highlight

- use of words or phrases for notes;
- events in chronological order;
- use of past tense;
- pick out events which amuse the reader.

Independent/guided work

To plan/make notes for piece of own 'diary' writing (setting, events, conclusion).

- All pupils: plan own piece of diary writing.
- Focus group: use simple writing frame [4] to structure writing.
- Extension task: use writing frame [3] to structure work.

Plenary

- To discuss 'in role' how they felt on the night.

Homework

- Rewrite given sentences, changing the verbs into the past tense.

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Unit 7 Diary

Diary lesson 3

Lesson objective:
▯ to use notes or writing frames to write a diary extract.

Shared whole class work

- Use examples of pupils' notes to demonstrate opening for diary writing, noting correct use of punctuation, past tense of verbs and first person.

Key points to highlight

An effective piece of diary writing will be written:

- in the first person;
- mostly in the past tense;
- relating events in chronological order;
- using paragraphs for changes of time, event and action.

Independent/guided work

- Children use notes or writing frame to do piece of diary writing in the role of Danny. They use the key points checklist to review their own work and make improvements where appropriate.

Plenary

- Discuss what children thought about their ability to write this piece. Where were they successful and why?

Homework

- Complete a written evaluation of this piece of writing.

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Unit 7 Diary

Diary lesson 1 example

Teaching	Teaching and learning strategies
Objective T: *Let's remind ourselves of what it is that makes diary writing different from other pieces of recount writing and what the particular features of this text type are.*	
Shared whole class work Distribute copies of text to pairs/individual children, with one displayed on OHP. Briefly set the scene of the piece and then read to class.	
Ask children to identify and give examples of the features of diary writing.	identifying
Make notes of these on board or flipchart.	
Allow time for the children to discuss what happened and then ask them to recount the events in chronological order using whiteboards.	Paired discussion
Teacher takes examples of these and lists in order on the board.	Listing
Discuss parts of the text which are Laura's 'asides' to herself and highlight on the OHP. Why does the writer use this strategy?	
Discuss the use of asides, including the need for most verbs to be in the past tense and the whole text to be written in the first person.	Making suggestions
Ask the children to give examples of these and write some on the board or OHP.	
Revise, through discussion, the main features of diary writing: ▯ events in chronological order; ▯ written in first person; ▯ use of past tense for most verbs; ▯ use of asides to self.	Summarising key points
Independent task Tell the children that they are now going to have the opportunity to show that they understand the above features of diary writing by writing a diary extract themselves, recounting the events of yesterday/the weekend.	

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Teaching	Teaching and learning strategies
Guided task Teacher works with the focus group. **Teacher:** *We are going to do exactly the same task, but we are going to use a writing frame* [1] *to support our work.* Read the beginning of the sentences and ask for any suggestions for change, then ask for contributions to complete each one. Teacher scribes as children give examples and continues until diary extract is finished on whiteboard or OHP. Prepare some children to read aloud their work in the plenary.	Making suggestions Teacher scribing
Plenary ▮ Teacher recalls the key points and the purpose of the independent task then asks for targeted children to read aloud the beginning of their writing. Others are asked to listen and to note down examples of the features of diary writing as they spot them. ▮ Children read chapter 14 (extract) of *Danny the Champion of the World* for homework.	Presenting (reading) Evaluating

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Unit 7 Diary

Diary lesson 2 example

Teaching	Teaching and learning strategies
Objective **Teacher:** *Today we're going to take on the role of Danny and plan a diary entry for the night of chapter 14.*	
Shared whole class work Children work in pairs with a copy of the text. Teacher leads class discussion to retell the events of that night, focusing on chronological order.	Teacher demonstration
Teacher demonstrates how to make notes on board or OHP. Discuss if and where any asides might go in the diary (making reference to the text) and annotate the note-making accordingly.	Annotating
T: *Would it be appropriate to add any comments about how Danny is feeling?* Refer to parts of the text where this might be indicated and insert these into the notes.	
T: *I'd like you to prompt me when I need to write in the first person and the past tense.* Demonstrates this explicitly while making notes. Highlight key points and list.	Checking progress towards targets
Independent task Children make notes for their own piece of writing, which they will do tomorrow. Remind them of all the key features of diaries that have already been noted.	

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Teaching	Teaching and learning strategies
Guided task Teacher works with the focus group. **T:** *We are going to do the same task as the rest of the class, but we are going to use a writing frame [3] to support our work.* Read the first sentence and the beginning of the next one, then ask for any changes that children might want to make. Teacher scribes these on enlarged text/OHP. Continue on through writing frame by reading aloud and asking children to contribute suggestions encouraging the use of complex sentence structure.	Teacher scribing Making suggestions Checking progress towards targets
Plenary ▯ Children discuss, in role, how they felt on the night. ▯ Introduce the homework, explain the task and read through the sentences. ▯ **T:** *For homework, rewrite given sentences, changing the verbs into the past tense.*	Improvisation (paired discussion) Transforming

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Unit 7 Diary

Diary lesson 3 example

Teaching	Teaching and learning strategies
Objective **Teacher:** *Today we're going to use notes and writing frames to do a piece of extended diary writing using all the generic features of this text type.*	
Shared whole class work Using an example of pupil's notes (with permission) either enlarged or on OHP, teacher demonstrates how the beginning of an extended piece of diary writing makes correct use of first person.	Teacher demonstration
Children suggest four 'top tips' (in the first person; mostly in the past tense; relating events in chronological order; and using paragraphs for change of event) which can be displayed as an aide-memoire, to remind them to do this as they are writing.	Making suggestions
Independent task Children use their own notes/writing frame to write a longer diary extract in the role of 'Danny.' Remind them of the four top tips.	Using an aide-memoire
Guided task Teacher works with focus group. Teacher provides individual support during writing, reminding children as they come across the top tips and other diary conventions.	Checking progress towards targets
Plenary ▯ Children discuss how well they felt they were able to do this piece of work and whether/how they managed to include top tips. ▯ Encourage them to refer to their own examples to illustrate this. ▯ Introduce the homework as an extension of this evaluation and explain how it is to be completed.	Whole class discussion

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Evaluation

This week I have been working on a piece of . . . . . writing.
It . . . . . a series of activities, in chronological order and is written mostly in . . . . . tense and in the . . . . . person.

I . . . . . reading the extract from 'Wreck of the Zanzibar' by Michael Morpurgo. It was . . . . . .
. . . . . .
because . . . . . .
. . . . . .
. . . . . .
. . . . . .

I thought that chapter 14 of 'Danny, Champion of the World' by Roald Dahl was . . . . . .
. . . . . .
My reason for thinking this, is because . . . . . .
. . . . . .
. . . . . .

When I did my own piece of diary writing, I found it *(delete as appropriate)*:

- Easy/ difficult to write in the first person
- Hard to organise events in the right order
- Interesting/ not very interesting to do
- Difficult to make notes
- Straightforward/ hard to know what to write

Next time, when I do a piece of diary writing, I will . . . . . .
. . . . . .
. . . . . .
. . . . . .

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Homework for lesson 2

Rewrite these sentences, changing the auxiliary verbs/ verbs into the past tense:

1. Dad's sweater is bulging very suspiciously.
2. It is a calm, sunny evening with little wisps of cloud in the motionless sky.
3. I feel very excited about going poaching with my dad.
4. The keeper's face is shadowed by the peak of his cap.
5. The birds are all madly pecking away at the raisins.
6. My dad is feeling very proud of me and I am feeling proud too.
7. I look at the mass of pheasants, which are the most beautiful birds I have ever seen.

Now write three more sentences of your own, using the past tense for the verbs.

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Writing frame 1

Yesterday was just one of those days. It just went on and on! It all started when I

Then un/ fortunately

After that had happened, I

You wouldn't believe it, but then

And thankfully, just when I was thinking that I couldn't face any more,

I was so exhausted by the day's events, that I

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Writing frame 2

Yesterday was a really interesting/ eventful/ awful day. The first thing that I did was

After that had happened, I

Later on I

I don't think you would ever guess, but then I

And

Finally, I

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Writing frame 3

The night we went into the wood

I slipped out of the caravan in front of Dad and noticed he was wearing that old navy blue sweater which was bulging suspiciously.

He sent me back into

and after that, we walked

We chatted about

and as we got nearer the wood,

Eventually, we came to a gap in the hedge and we

We continued on through

After warning me to lie on my face if he did, we crawled on until

and I saw this fantastic sight of

I couldn't believe my ears, when Dad whispered to me that he could see a keeper! Cautiously, I

and then I saw my dad

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Writing frame 4

The night we went into the wood

Before we set off, Dad sent me in to change and

We started walking along

As we got nearer the wood, I

Then we came to a gap in the hedge and

We walked on through

and started crawling when

I saw

as well as a

One by one, my dad started throwing

When we saw the keeper checking the edge of the clearing, we

Then, we

and I was glad to rest on the grassy bank, before going home.

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Unit 8 Recount based on a known narrative

Summary and context

This unit of work uses and builds on children's prior learning about the features of a narrative. It allows the teacher to assess how well the children are able to write a recount using given information, rather than writing from their own personal experience.

Overview of objectives

Target statements for writing	NLS *Framework* objectives
Spelling	
▯ Applying knowledge of spelling rules and exceptions.	
▯ Building up words from other known words, and from knowledge of the meaning or derivations of words.	Y6 T1 W3
Style: sentence construction	
▯ Select appropriate word order in sentences to create interest and to increase precision, clarity and economy.	Y5 T1 S9
Purpose and organisation	
▯ Use a repertoire of causal and logical connectives as well as those that signal time, e.g. *however, therefore, next, meanwhile*.	Y5 T1 T21
▯ Keep writing lively, to interest, inform or persuade the reader, through the ways in which characters or events are developed and commented upon.	Y5 T1 T24

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Outcome

- A recount of an extract from a known narrative.

Homework

Using the key points collected on the flipchart, assess and evaluate one written recount. Identify three aspects that the writer covers well and three areas in need of improvement.

General task

Convert a piece of direct speech into reported speech. Underline words you have changed in one colour, and any additional words in another colour. Try writing some rules for transforming speech.

Focused task

In a written recount, replace underlined words ***and*** *and* ***then*** *with a variety of connectives to add interest.*

Suggested Text

The Lion, the Witch and the Wardrobe, CS Lewis

Resources

- Text extracts
- Recount writing frames
- Whiteboards
- Flipchart
- *Grammar for Writing* Unit 36
- Teaching sequence for Guided Writing when responding to written work
- Teaching sequence for Guided Writing when pupils are prepared to write
- Teaching sequence for pupils drafting
- Teaching activity: intervening in the writing process

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Unit 8 Recount based on a known narrative

Recount based on a known narrative lesson 1

Lesson objective

- to revise the key features of recounts, with an emphasis on chronological order in a narrative text.

Shared whole class work

Text level

- Using a scene from a known text, such as *The Lion, the Witch and the Wardrobe*, hot seat the teacher in the role of Edmund. Begins to recount the event.
- Children ask questions about key points in the story.

Discuss

- How Edmund would begin to write a recount of the experience by using a scene-setting opening to orientate the reader.
- How he would decide to organise his writing. (By recounting the events in the order in which they occurred.)
- The best way to finish a piece of writing of this kind. (By using a closing statement and summing up the importance of the events that have taken place.)

Sentence Level

- Use additional examples of direct speech. Children decide how Edmund might report this speech in a recount.
- Use *Grammar for Writing* Unit 36, comparing direct and reported speech.

Key points to highlight

- Set the scene in the opening paragraph. Establish the situation.
- Present events in chronological order.
- A closing statement resolves the situation.
- The piece is written in reported speech.

Independent/guided work

General task

- Children begin to plan a written recount of Edmund's experience using a recount writing frame.

Opening

- When did the story take place? Where were you? Why were you there?

Events

- What actually happened to you? List the key points in order.

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Closing

- How did you feel about what happened? Why was it so important to you?

Plenary

- Children exchange planning frames with a partner and compare details, remembering key points highlighted.
- Evaluate with whole class. (Use *Teaching sequence for Guided Writing when responding to written work.*)
- Compare the details different pupils included and ask them to explain the significance. Why did they use that? What did they want the reader to think?
- Is there a consistent order to the events? If not, will it have an effect on the reader's understanding?
- Pupils choose some good examples of opening and closing statements and explain why they like them.

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Unit 8 Recount based on a known narrative

Recount based on a known narrative lesson 2

Lesson objective

- to revise the composition of different sentence structures, and use them to make recounts more interesting.

Shared whole class work

- From *Grammar for Writing*, Units 40 and 43, construct sentences in different ways while retaining meaning: through combining two or more sentences or reordering them to form complex sentences.
- Use the recount planning frame format from previous lesson to retell Edmund's first meeting with the Witch, from Edmund's point of view.
- Children to work in pairs, using the original text alongside their planning frames. Look at the original text of *The Lion, the Witch and the Wardrobe* together with the planning frame. Revise that a recount of personal experience, written in role, should be written in the first person and use the past tense.
- Children to discuss and suggest ways of constructing sentences to extend the piece of writing. Emphasis on the importance of varying sentence structure to make the recount more interesting for the reader.

Teachers might find it useful to refer to the 'typical cues' in Handouts L7, 8, 9 and 10 from the 'Moving Forward' training.

Key points to highlight

- Recounts of personal experiences are written in the first person.
- Use the past tense.
- Varying sentence structure adds interest.

Independent/guided work

General task

- Use whole class shared writing as a basis for their own work. They write independently, composing their own version of the events and retelling the story in role as Edmund. 'Target children' to underline at least four 'interesting' sentences in coloured pencil.

Focused task

- Use different sentence structures, reordering the sentences that they have written and improving upon them. Challenge the group to see how many they can go on to use in their writing, whilst still retaining good sense. Discuss with group when ambiguities arise.

Plenary

- 'Target children' to share well-written sentences from their work, explaining why they have chosen these sentences as being effective. Can the rest of the class suggest why sentences in their writing have worked to improve them?

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Unit 8 Recount based on a known narrative

Recount based on a known narrative lesson 3

Lesson objective

- to improve a recount by adding detail: use of connectives, personal reflection and all other features from the two previous lessons.

Shared whole class work

- Use a recount written by a pupil in the previous lesson as the shared text. (Teacher will need to discuss this and prepare with the child prior to the lesson.)
- Read through text with the whole class. Identify features of this type of recount using posters from the previous two days to demonstrate key points.
- Children annotate text to identify features which make this an effective recount.

Discuss

- What detail has the author included?
- Where could the writing be improved? Look specifically for details which are vital to bring incident to life, plus personal reflection upon events.
- Use *Grammar for Writing* Units 40 and 43 on using connectives to link sentences in longer texts. Concentrate specifically on connectives and adverbial phrases indicating links of time.
- Look at pupil's text again.
- Can it be improved? How?
- Examine the alternatives for phrases such as *'and then... and then'*.
- Use suggestions to make a list of useful linking phrases for chronological writing and link this with work on varying sentence structure from previous lesson.
- Demonstrate how adverbs can be placed in different positions in a sentence.

Key points to highlight

- Use details to add interest and increase the impact of personal reflection.
- We can use connectives to link ideas together and make complex sentences that add interest to writing.

Independent/guided work

General task

- Plan and write a recount of an agreed incident from the text used in guided reading. The recount should be written in role, from the point of view of a character in the story. Children can choose from which perspective they wish to write.

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Focused task

Plan to be discussed with a partner.

- How will it open?
- Explain the sequence of events.

Plenary

- Children exchange writing with a partner and highlight how and where the writer lets us know what the character is thinking and feeling.

Unit 8 Recount based on a known narrative

Recount based on a known narrative lesson 1 example

Teaching	Teaching and learning strategies
Objective **Teacher:** *Today we will be revising how to write recounts and particularly how to sequence events in chronological order.*	
Shared whole class work Use a scene from a known text, ideally one previously studied in detail by the class, e.g. Edmund meeting the Witch, in *The Lion, the Witch and the Wardrobe*.	
T: *Can you remember the scene in* The Lion, the Witch and the Wardrobe *when Edmund meets the Witch for the first time? What do you remember about it?* Take suggestions.	Revising
T: *To help us refresh our memories, I'm going to pretend to be Edmund. I will start to tell you what happened to me, and you can ask me any questions that you want about my meeting the Witch.* Teacher takes any questions asked and responds in role, as Edmund, filling in all details to make recount writing possible.	Teacher in role Hot seating (asking questions)
T (out of role)**:** *Using our knowledge of how to write recounts, how do you think Edmund would begin to write a recount of his experience? (By using a scene-setting opening to orientate the reader.)*	Answering questions
T: *How would he then decide to organise his writing to make it easy for the reader to follow? (By recounting the events in the order in which they occurred (chronological order).)*	
T: *What would be the best way to finish a piece of writing of this kind? (By using a closing statement, summing up the importance of the events that took place.)*	
T: *Let's look at these examples of direct speech from* The Lion, the Witch and the Wardrobe. *If Edmund was writing a recount, would the conversation be presented in this way? Why not?* Take suggestions about why direct speech is inappropriate.	

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Teaching	Teaching and learning strategies
Shared whole class work **T:** *How might Edmund report this speech in a recount?* Discuss ideas, drawing children's attention back to initial hot-seating presentation of events.	
T: *What are the key points to remember when writing recounts?* ▯ A scene-setting opening (orientation) ▯ Events presented in chronological order ▯ A closing statement ▯ Reported speech. Teacher scribes key points on flipchart.	Summarising key points Teacher scribing
Independent task ***General and extension task*** **T:** *I would like you to work individually on planning a written account of Edmund's experience of meeting the Witch. I am going to give you a recount writing frame, which will help you to organise your information into a good sequence.* Extension group can be asked to look for three examples of whether they might need to use reported speech in your recount.	*Planning*
Guided task ***Focused task*** **T:** *Together, we are going to plan a written recount of Edmund's experience. We will concentrate particularly on the organisation of the writing. In pairs, I would like you to write an opening statement.* Children to start to write. Teacher to discuss with pairs: Does the statement answer the questions, *who*, *what*, *when*, *where* and *why*? **T:** *Talk to your partner, then as a group we're going to put the events into chronological order.* Teacher to scribe group's sequence. **T:** *Finally, we need to write a closing statement. If you were Edmund, how would you feel about meeting the Witch, and why was the meeting so important to you?*	Planning Paired writing Paired discussion Group discussion

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Teaching	Teaching and learning strategies
Plenary	
T: *Now swap planning frames with a partner and compare the details that you have included in your planning. Do some people include different details? Is there a consistent order to the events?* Discuss differences and whether they will have an effect on the reader's understanding of the recount. Focus group to share their opening and closing statements with the rest of the class.	Paired discussion Presenting

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Unit 8 Recount based on a known narrative

Recount based on a known narrative lesson 2 example

Teaching	Teaching and learning strategies
Objective **Teacher:** *Today we will be revising how to use different sentence structures to make our recounts more interesting.*	
Shared whole class work Teacher writes five sentences on board.	
T: *Working in pairs, choose one sentence and try changing the word order to make it more interesting. Write your improved sentence on your whiteboard.*	Editing
Children display work, discuss 'good' sentences and ones where meaning is lost.	Whole class discussion
T: *Now, try combining two or more sentences. Can you change the order of these, and still retain the meaning?* Children show work, highlight punctuation in complex sentences. Challenge children to start sentences with different parts of speech. Discuss.	Transforming
T: *We're going to use our planning frames from yesterday's lesson to help with some shared writing. I've also given you a copy of the original text of* The Lion, the Witch and the Wardrobe *to use as a comparison as well as to help with details. In pairs, I'd like you to underline any parts of the text that you think will need to change when we write the recount from Edmund's point of view.* Teacher reads through text. Children work in pairs, underlining direct speech and references to Edmund from third person perspective.	Text marking
T: *What will be the main difference between the original text and our recount written from Edmund's perspective?* Teacher adds differences to flipchart, i.e. that a recount of personal experience, written in role, should be written in first person, past tense.	Comparing

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Teaching	Teaching and learning strategies
Shared whole class work **T:** *How should we begin our piece of writing?* Take suggestions from children's scene-setting openings. Discuss and combine ideas. Teacher acts as scribe for the first few events.	Making suggestions
T: *Remember our work from the beginning of the lesson. Now look at the sentences that we've written. Can they be improved? Could you change the word order to make them more interesting?* Discuss and suggest ways of constructing sentences to add to the shared piece of writing.	Transforming
T: *When writing your recount the key points to remember are:* ▯ *Recounts of personal experiences are written in first person.* ▯ *Use past tense.* ▯ *Vary sentence structure to make the writing more interesting for the reader.* Teacher adds third point to the flipchart.	Summarising key points
Independent task ***Focus and extension groups*** **T:** *We have started writing our recount from Edmund's perspective. Now I would like you to continue to write your own version of the events independently, retelling the story in role as Edmund. I will be looking for your use of different sentence structures to make your writing more interesting.* Extension group: *You should include at least five 'interesting' sentences (underlined in a coloured pencil) in your writing. Plus, I'd like you to explain how you varied the sentence, in the margin.* Focus group: *You should include at least three 'interesting' sentences (underlined in a coloured pencil) in your writing.*	
Guided task ***General group*** **T:** *We are going to focus particularly on using different sentence structures. In pairs, I'd like you to write five more sentences continuing the recount from our shared writing. Don't worry about the structure yet – we will work on that once the basic sentences are written.* Teacher assists with sentence writing. **T:** *Now choose one of your sentences and experiment with changing the word order. Try beginning another sentence with an adverb, or perhaps the verb.*	Checking progress towards targets

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Teaching	Teaching and learning strategies
Guided task *I'm going to set you a challenge to see how many ways you can vary your writing, whilst still retaining the meaning and good sense.* Discuss with group when ambiguities arise.	Transforming Editing
Plenary ▪ **T:** *Some of the children who have been working with me are going to read out the sentences that they have written. They will read the original sentences and their improved sentences. Listen carefully to see if you can identify which one is the improved version, and how they have changed the sentence to improve it.*	Presentation (reading) Focused listening
▪ Take votes on the improved sentence in each pair, selecting children to identify the changes made.	Justifying

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Unit 8 Recount based on a known narrative

Recount based on a known narrative lesson 3

Teaching	Teaching and learning strategies
Objective **Teacher:** *Today we will be focusing on ways to improve our recount writing in order to make it more interesting for our readers.*	
Shared whole class work Prior to the lesson, carefully select one child's work from the previous session and seek permission to use it as a whole class text.	
T: *Today we are using a volunteer's recount written in the previous lesson as our shared text. I am going to read through it slowly, and I want you to think about the key features of recount writing, as I read.* Teacher reveals flipchart list of key points from previous days and reads text.	Teacher demonstration Using an aide-memoire
T: *I'm going to give you five minutes and, in pairs, I would like you to check this piece of writing for all of the key features on the list. Underline them when you have found them, and annotate the underlining to show which feature it shows.*	Annotating
After five minutes: **T:** *What are the excellent features in this writing? What has this writer included?* Children give and justify their opinions. Teacher identifies features in text for whole class.	Justifying
T: *How do you think the writing could be improved? How could the incident be brought to life?* Take suggestions. Teacher demonstrates adding details to make recount more 'real', and adding the character's personal reflection upon events, to interest the reader.	Making suggestions

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Teaching	Teaching and learning strategies
Shared and whole class work **T:** *One final thing to improve this piece of writing: what could we use to replace the repetition of words like* 'and then . . . and then'? *What words can be used to link sentences in longer texts?* Build a word bank of useful linking phrases for chronological writing. Concentrate specifically on connectives and adverbial phrases indicating links of time. **T:** *So the key points to remember to make recount writing more interesting for the reader are:* ▪ *Add details to bring the recount to life.* ▪ *Include the individual's reflections on the events to personalise them.* ▪ *Use connectives to vary style.* Teacher scribes key points on flipchart.	Listing
Independent task ***General and focus group*** **T:** *I am going to give you a writing frame, containing a brief outline of an event that occurs to a character* (focus group) *or between two characters* (general group) *in your guided reading books.* General group: *Use my planning frame to write a recount of the event. You can choose from which character's point of view you would like to write. Remember to include the key points to interest the reader.* Focus group: *I'd like you to fill in extra details on the plan to make it more interesting. You also need to pretend that you are the character so that you can include three sentences on what they might be thinking and feeling about the things that have happened.* **T:** *I shall be asking for interesting sentences, containing details and characters' thoughts and feelings later, during our plenary.*	Working from a plan Planning

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Teaching prompts	Teaching and learning strategies
Guided task ***Extension group*** **T:** *As a group we will be working on writing a recount together about an event from one character's perspective. First, we will start by collecting ideas about the sequence of events.* Teacher scribes each idea on a separate whiteboard.	Teacher scribing
T: *Can you suggest how the character might be feeling at different points in the sequence?* Teacher adds 'emotion' suggestions to the boards.	
T: *Everyone select one whiteboard and write sentences to expand on our planning. Make sure you include specific details and personal reflection to interest the reader. Remember the different ways to vary sentences and improve writing.* Teacher assists individuals, making suggestions, *e.g. Can you begin this sentence with an adverb, verb? Can you join those sentences together?*	Checking progress towards targets
Plenary **T:** *Now swap your writing with someone in your group. Can you find some interesting details that they've added?* Take suggestions, targeting general and focus group.	Paired discussion
T: *Check through and look for sentences that make the reader aware of the character's thoughts and feelings.*	

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